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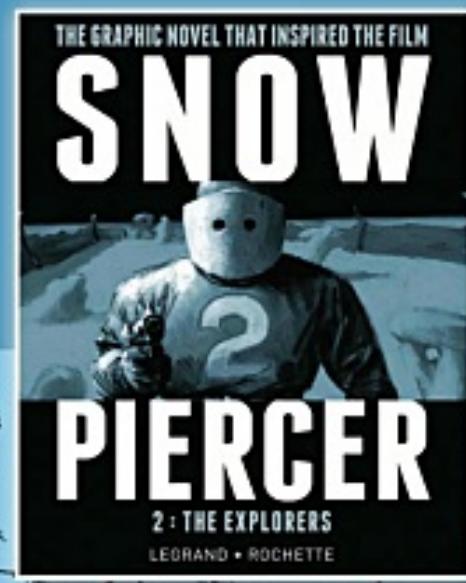
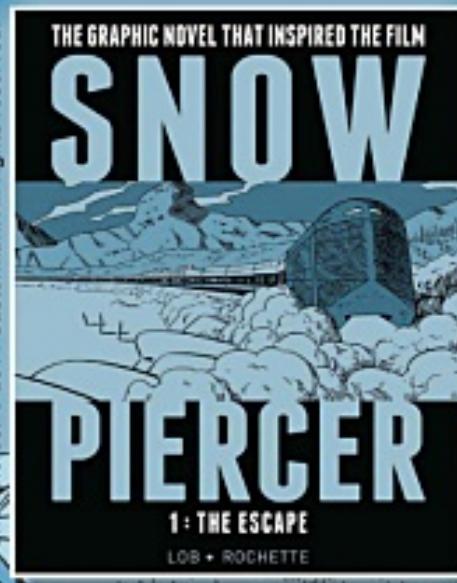
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"It's them! Blast them!"

—A stormtrooper, *Star Wars: Episode IV A New Hope*, 1977

Has there ever been a movie army as stylish and iconic as the Imperial stormtroopers? Like most movie villains, they are terrible shots—unless the story requires them to be deadly accurate—and not nearly as intelligent as their cunning Sith Lord masters. They come in all sorts of styles and are ready for every eventuality, be it sand, snow, or even space.

In this issue, the Empire strikes as bestselling *Star Wars* author Jason Fry investigates the Emperor's loyal soldiers. Who are they? Where are they from? And what kind of strange variants of that famous and fearsome armor are there? After giving away so many secrets, there will be no escape for his Fry-ness this time...

And then there's the mighty 501st Legion. Whenever I see these amazing men and women clad in full costume, selflessly entertaining the crowds, I revert back to being a child and clam up. When they demand you kneel down and place your hands on top of your head you have no choice but to comply, even if they are very friendly in real life!

As I write this—in early January—the big news is that Marvel Comics will be publishing *Star Wars* comics starting in 2015. In the meantime, Dark Horse Comics, custodians of the license for the last 20 years, is set to conclude its amazing run with what promises to be a fantastic year's worth of stories!

May the Force be with you... Always.

Jonathan Wilkins, Editor

THIS ISSUE.....

"NO STORMTROOPER WOULD DREAM OF DISOBEDIENCE."—GC-1000,
LUKE SKYWALKER AND THE SHADOWS OF MINDOR

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This issue of *Star Wars Insider* is also available with an exclusive cover image that is available only at selected comic stores!

See page 42 or visit titanmagazines.com/insider

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LAUNCH PAD



THE LATEST UPDATES FROM THE STAR WARS UNIVERSE

STAR WARS REBELS™

FRONTLINE UPDATE!

THE LATEST INFORMATION ON THE HOTLY ANTICIPATED NEW STAR WARS TV SHOW!

Hey Star Wars fans, Athena Portillo here, line producer on *Star Wars Rebels*! Here's the latest from Lucas Animation as we continue production on the show!



NEW DROID: REVEALED!

Astromechs—they're plucky little droids, always ready to save the day with a cheery whistle, aren't they? Not quite. Chopper is a lazy, cranky (if ultimately good-hearted) astromech droid, and the latest character revealed from the highly anticipated *Star Wars Rebels* animated series.

"If Artoo is the family dog," said Dave Filoni, executive producer of the show, "Chopper is the cat." Chopper is an essential crewmember of the Ghost, tasked with keeping the starship running and operable for its band of heroes. In reality, thanks to his many "unique" upgrades and customizations, no other alien, human, or droid could handle the job.

The design of Chopper, a.k.a. C1-10P, takes cues from early Ralph McQuarrie concept art for R2-D2, especially the expressive arms that

Right: Rebel droid Chopper in full Right:



fold out of his head. As *Star Wars Rebels* takes place four years prior to the events of *Star Wars: Episode IV A New Hope*, Chopper's retro look creates an aesthetic continuity with droids of the original trilogy. *Star Wars Rebels* is scheduled to premiere in fall 2014 as a one-hour special telecast on the Disney Channel and will be followed by a series on Disney XD channels around the world.

KINBERG PROMISES FUN AND CHARACTER IN *REBELS!*

STAR WARS REBELS PRODUCER/WRITER SIMON KINBERG HAS BEEN TALKING ABOUT WHAT WE CAN EXPECT FROM THE EAGERLY ANTICIPATED SHOW... AND IT'S SOUNDING GREAT!

He told Entertainment Weekly:

The world we're creating is an Imperial world. You're seeing the impact of the Empire, of stormtroopers around the galaxy, abusing and oppressing people. Thematically and politically, it goes to some dark places. But for the tone of the show we took our cues from the original movies, which had fun and adventure and swashbuckling with emotion and grounded human characters. We took all our cues from the original films. Obviously there are slight tonal differences between *A New Hope*, *Empire*, and *Return of the Jedi*. But I think the closest intended voice of the show is *A New Hope*. So there are places where we get into darker backstories, there are places we see how cruel and malevolent the Empire can be, but for the most part it's a fun and character-driven story. Again taking our cues from the original films, it's less maybe political than the prequels and more personal. It starts with a few character introductions that will precede the show. I wrote the first two episodes, they're like a one-hour story across two episodes where we introduce the main characters in the show."

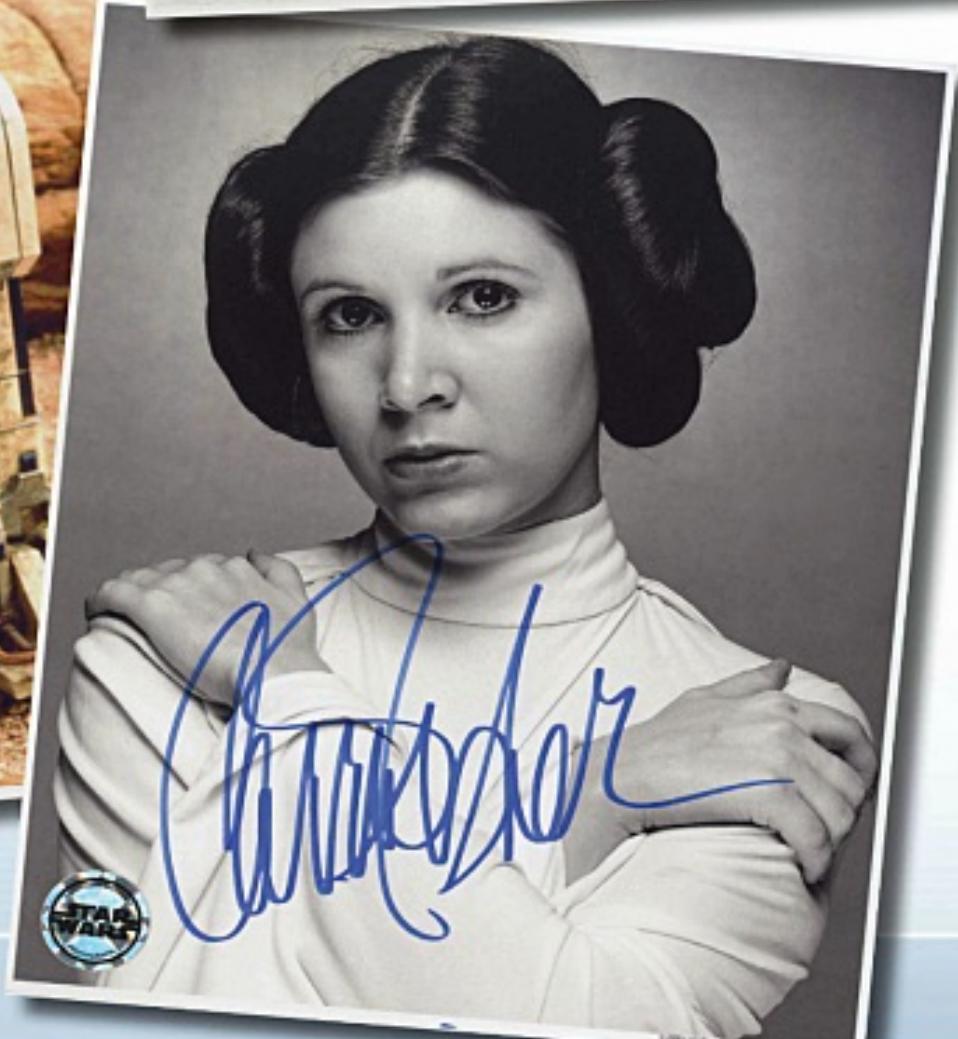


"MORE TO SAY HAVE YOU?"

We love getting letters about all things Star Wars! So we've teamed up with our friends at Official Pix to offer a fantastic mystery Star Wars signed photo for any letters we print!

We have autographs from Mark Hamill, Carrie Fisher, Temuera Morrison, Kenny Baker, Daniel Logan, and many others, to give away!

You can talk about anything Star Wars-related, just write in to the address on page 3 and share your thoughts!



FROM DARK HORSE TO MARVEL!

STAR WARS COMIC BOOK STORIES WILL CHANGE PUBLISHERS IN 2015

Marvel and Lucasfilm have announced that Marvel now has "exclusive rights to create and publish Star Wars comics and graphic novels," starting in 2015. Marvel Comics was the original publisher of Star Wars comics starting in 1977, with a 107-issue run that concluded in 1986.

Dark Horse Comics has held the license since 1991, beginning with *Star Wars: Dark Empire*, and continuing with a diverse range of titles including, *Star Wars: Legacy*, *Star Wars Tales*, "Star Wars Infinities" and current miniseries "The Star Wars," based on George Lucas' dramatically different original rough draft screenplay.

WHAT THEY SAID:

Dan Buckley, Marvel publisher and president
"We here at Marvel could not be more excited to continue the publication of Star Wars comic books and graphic novels. The perennial brand of Star Wars is one of the most iconic in entertainment history and we are honored to have the opportunity to bring our creative talent pool to continue, and expand Star Wars into galaxies far, far away."

Mike Richardson, Dark Horse publisher and founder
"Star Wars has been a significant part of Dark Horse's publishing line, with five new single issues solicited for release in January alone. While we are sad to report this news, we have prepared for this eventuality by finding new and exciting projects to place on our schedule for 2015 and beyond."

Keep with *Insider* for the latest previews of what promises to be an amazing year as Dark Horse completes many fantastic story arcs!

THE STAR WARS TRIUMPHANT!

Dark Horse Comics' highly acclaimed *The Star Wars* has scooped the prestigious award for Licensed Comic of the Year. The award, voted for by comic book specialty retailers, was awarded to the eight-issue mini series that follows George Lucas's original rough draft from May 1974.

Congratulations to writer J. W. Rinzler, artist Mike Mayhew, and colorist Rain Beredo and all at Dark Horse!

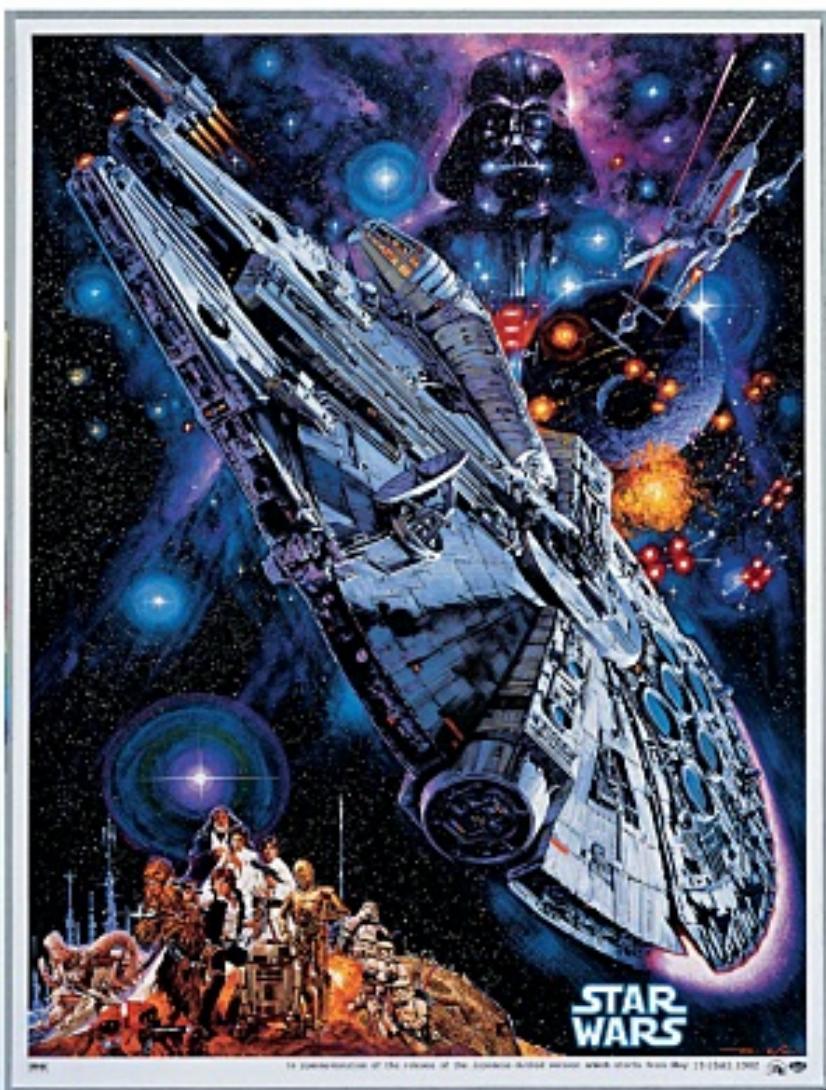


ANNIKIN STARKILLER—
LOST IN THE FORBIDDEN SYSTEM!

GALACTIC PHOTO ACTION!

BE SURE TO CHECK OUT TWO AMAZING NEW
ONLINE PHOTO RESOURCES!

Star Wars' Tumblr page offers amazing rare photos and great themes such as Character and Artist of the Week, while Star Wars Instagram features even more rare images, plus the occasional vintage video! There's new material uploaded all the time, so take a look at: starwars.tumblr.com instagram.com/starwars



STOP
PRESS!

LAUNCH PAD

STAR WARS: THE CLONE WARS BONUS EPISODES DEBUT AS THE LOST MISSIONS

AS THIS ISSUE OF STAR WARS INSIDER WENT TO PRESS, NEWS EMERGED THAT ALL-NEW EPISODES WOULD BE AVAILABLE VIA INSTANT STREAMING FROM NETFLIX.

1 "THE UNKNOWN"

Clone trooper Tup succumbs to a mysterious mental illness that results in the shocking death of a Jedi Master. Unable to account for his murderous actions, Tup is sedated and sent back to Kamino for examination. Anakin and ARC trooper Fives accompany Tup, but their return trip is ambushed by Separatists. Directed by Bosco Ng; Written by Katie Lucas

2 "CONSPIRACY"

In the sterile laboratories of Kamino, the ailing clone trooper Tup and his friend Fives are quarantined for examination following Tup's shocking murder of a Jedi Master. With the help of medical droid A21-3, Fives is determined to get to the bottom of Tup's condition and uncovers a secret buried deep within the Republic cloning program.

Directed by Brian Kalin O'Connell; Written by Katie Lucas

3 "FUGITIVE"

Clone trooper Tup is scheduled for transport to Coruscant, where the Supreme Chancellor's own doctors will closely examine him. Fives breaks protocol and defies orders to dig up answers, and discovers that there is an organic construct of unknown purpose hidden in the brains of all clone troopers.

Directed by Danny Keller; Written by Katie Lucas

4 "ORDERS"

Fives continues to push for answers regarding the mystery of the clone contamination and secures an audience with Supreme Chancellor Palpatine. But the situation quickly collapses when Fives is accused of attacking the Chancellor, and he must flee deep into the Coruscant cityscape while pursued by fellow clone troopers.

Directed by Kyle Dunlevy; Written by Katie Lucas

5 "AN OLD FRIEND"

While on Scipio to fund a mercy mission, Padmé Amidala is called upon by an old friend, Rush Clovis, to help uncover corruption in the Banking Clan. They must evade the bounty hunter Embo to escape the planet with the incriminating information. Directed by Brian Kalin O'Connell; Written by Christian Taylor

6 "THE RISE OF CLOVIS"

Back on Coruscant, Clovis—known traitor of the Republic—makes a dubious deal, which puts him at the head of the Banking Clan. Anakin's increasing distrust and hatred of Clovis strains his relationship with Padmé to breaking point.

Directed by Danny Keller; Written by Christian Taylor

7 "CRISIS AT THE HEART"

After making a deal with Count Dooku to resuscitate the ailing Banking Clan, Clovis finds himself as a pawn in Dooku's designs. Clovis has brought the war to Scipio, forcing the Republic to intervene.

Directed by Steward Lee; Written by Christian Taylor

8 "THE DISAPPEARED" PART I

The peaceful world of Bardotta and its mystic ways are threatened by an ancient prophecy, and its top spiritual leaders have vanished. Queen Julia of Bardotta calls for help from her most trusted friend in the Senate, Jar Jar Binks. Recognizing the importance of Bardotta's spiritual balance, the Jedi Council sends Mace Windu to accompany Binks and investigate.

Directed by Steward Lee; Written by Jonathan Rinzler

9 "THE DISAPPEARED" PART II

Jar Jar Binks' beloved Queen Julia of the planet Bardotta has been abducted by the bloodthirsty Frangawi Cult to fulfill a dark and ancient prophecy. Representative Binks and Jedi Master Windu must find the missing Queen before the cult can rise in power.

Directed by Bosco Ng; Written by Jonathan Rinzler

10 "THE LOST ONE"

A Jedi mission finds a lightsaber belonging to the long-dead Master Sifo-Dyas, prompting Yoda, Obi-Wan Kenobi and Anakin Skywalker to begin an investigation into his decade-old disappearance. This sparks Darth Sidious to order Darth Tyranus to clean up any loose ends that may lead the Jedi to discover the truth of the Sith conspiracy.

Directed by Brian Kalin O'Connell; Written by Christian Taylor

11 "VOICES"

Yoda is deeply unsettled when he hears a voice from beyond the grave: the voice of Qui-Gon Jinn. Knowing that it is impossible for a Jedi to retain his identity after death, the Jedi Council begins to worry that Yoda may be corrupted by the influence of the dark side. Determined to find answers, Yoda escapes the Jedi Temple to follow the disembodied voice.

Directed by Danny Keller; Written by Christian Taylor

12 "DESTINY"

Letting the Force guide him, Yoda voyages into the heart of the galaxy to an ancient world that is one of the wellsprings of the Force and the source of midi-chlorians. Yoda undergoes difficult trials administered by the Five Priestesses, mysterious Force-wielders who hold the secret to immortality.

Directed by Kyle Dunlevy; Written by Christian Taylor

13 "SACRIFICE"

After many grueling trials, Yoda next travels to the ancient Sith homeworld of Moraband, where he must face an ancient evil determined to rule the galaxy.

Directed by Steward Lee; Written by Christian Taylor

STOP
PRESS!



As this issue of Star Wars Insider was going to press, even more of the Rebel heroes were revealed. Here's a quick rundown: Kanan Jarrus: Played by Freddie Prinze, Jr., Kanan is the outlaw "cowboy Jedi" of the group, an Order 66 survivor who must keep a low profile.

Ezra Bridger: Played by Taylor Gray, Ezra is a 14-year old streetwise thief living on his own on Lothal.

Zeb Orrelios: Played by Steve Blum, a hulking Lasat alien, Zeb prefers to let his fists do the talking (though he's quite chatty in his own right).

Sabine Wren: Played by Tiya Sircar, a Mandalorian saboteur, weapons specialist and self-proclaimed artist.

Hera Syndulla: Played by Vanessa Marshall, a Twi'lek freedom fighter and the pilot of the Ghost.

MAUS DROID!

ART SPIEGELMAN'S SURPRISE
STAR WARS CONNECTION REVEALED!
SPECIAL REPORT BY BRYAN YOUNG

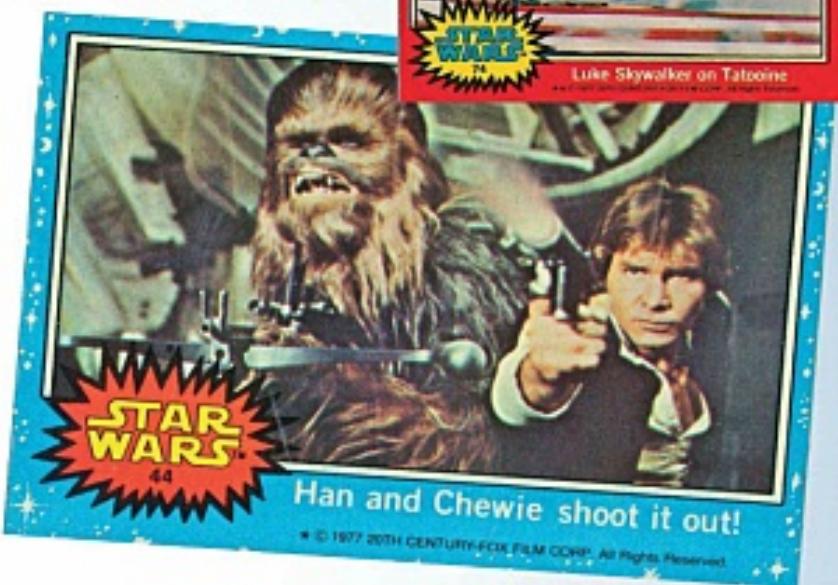
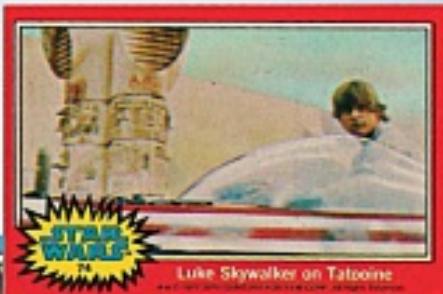
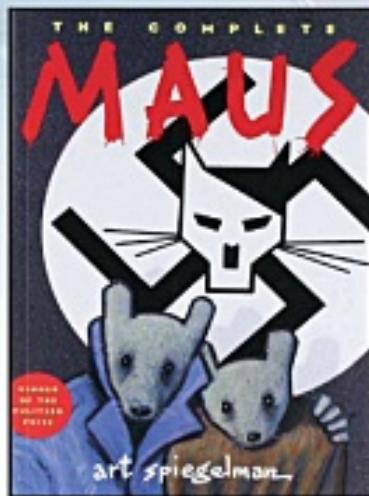
The Star Wars bubblegum cards originally released by the Topps Trading Card Company in 1977 have been a mainstay in the world of fan collecting. Over the years, more than 70 different series of cards have been released, but none have the look or feel of those original cards. Now we know there's a reason behind it: Those iconic cards were originally designed by legendary designer Art Spiegelman.

Spiegelman, for those who might not know, is the Pulitzer Prize-winning graphic novelist behind *Maus: A Survivor's Tale*.

In an interview on the Full of Sith Podcast, he spoke of his early days with Topps and how skeptical he was of Star Wars.

"I was marched out to see *Star Wars* and said, 'Yeah, it seems like a good movie,' and this was at a time when *Star Wars* was not a licensing phenomenon or even a full cultural phenomenon yet. And so I got to be involved in the graphic design of the cards and looking at stills and figuring out what might be on the back with my cohort Len Brown at Topps."

It's a piece of Star Wars history that had slid through the cracks, taking even Star Wars historian Pablo Hidalgo by surprise. But now it's out there, and we can appreciate the work of a master and the small thumbprint he left on a small corner of the Star Wars galaxy.



TIME TO TEAM UP!

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Get ready for a great new turn-based combat game that has elements of both strategy and card games. Players will collect classic characters with different stats and abilities—and use them to fight enemies by using their special abilities. This will all happen across a range of planets from the Star Wars universe, including locations from the original trilogy.

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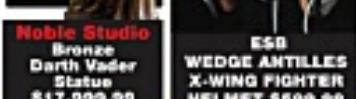
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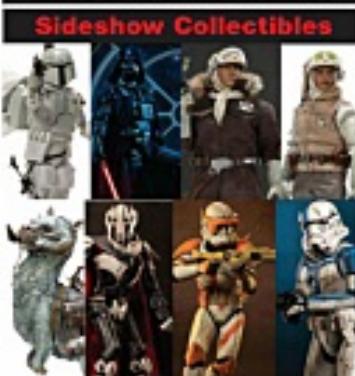


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STORMTROOPERS ARE SERIAL ICONS OF THE EMPIRE



STORMTROOPERS AREN'T JUST GRUNTS, BUT ICONS OF THE *STAR WARS* GALAXY. *INSIDER* INVESTIGATES THE POWER BEHIND THE EMPIRE.

WORDS: JASON FRY

Sometimes the bad guys wear white. In 1977, audiences had barely recovered from their first jaw-dropping look at an Imperial Star Destroyer when the action switched to inside Princess Leia's captured starship. Joined by the black-armored Darth Vader, white-armored troops with blasters moved quickly and capably down the ship's hallways, killing or capturing her crew and rounding up its passengers. Almost instantly, the Star Wars franchise had an iconic villain: the stormtrooper.

In a galaxy designed to look weather-beaten and lived-in, stormtroopers were the exception, identical in gleaming armor. Their helmets resembled skulls, with the subtly disturbing alteration of the mouth grilles from grins to frowns. We never saw their faces, and their electronically filtered voices were all the same. Granted, stormtroopers didn't seem to be great shots, particularly when chasing our heroes. (One even bumped his head.) But as moviegoers, we forgave this bit of storytelling license—and saw that against lesser foes the stormtroopers were coldly efficient shock troops. Any lack of marksmanship was more than made up for by their numbers: Stormtroopers were everywhere aboard the Death Star, or pouring into Mos Eisley and Cloud City, or invading Hoth and Endor.

The classic trilogy was only the beginning. The Expanded Universe of Star Wars lore gave us many more stormtrooper variants, took us inside basic training and showed us the men (and women!) beneath the helmets. In the real world, thousands of children wore stormtrooper masks with elastic bands for Halloween—and some of them grew up to become adults whose realistic armor would draw "oohs" and "ahhs" at conventions. The prequel trilogy arrived, showing us the stormtroopers' clone forerunners and giving us new insight into their origins. And soon *Star Wars Rebels* will return to a time when stormtroopers were feared, omnipresent foes.

Join the Insider for a look at these Imperial servants—from notable units and individuals to their greatest moments on—and off-screen.



THE FIRST TIME...

SOME IDEAS ABOUT STORMTROOPERS DATE BACK FURTHER THAN YOU MIGHT THINK... OR TOOK LONGER TO BEAR FRUIT.

CLONES

Star Wars fans first heard of the Clone Wars in *A New Hope*, but it wasn't until *Attack of the Clones* that we saw Kamino's secret clone army—the forerunners of the stormtroopers. Before Episode II, Star Wars lore generally depicted stormtroopers as recruits or conscripts; afterward, it explored the idea that capable or merely influential Imperials were selected for cloning, with Hasbro's stormtrooper action figures even gaining clone faces beneath their helmets. But the idea wasn't new: 1978's *Star Wars Official Poster Monthly* was the first source to say many stormtroopers were clones. Still, perhaps the Expanded Universe was closer to the mark: *Rebels* draws on George Lucas's notes that stormtroopers are recruits, so fervent in support of the Empire that their ideals are actually more uniform than lab-grown troops.



ROBOTS

Star Wars fans of a certain age will no doubt remember patiently explaining to clueless grown-ups that stormtroopers were people in armor, while *Battlestar Galactica*'s Cylons were robots. Still, the idea of droid stormtroopers is a tough one to keep down: Star Wars videogames have given us clone troopers cruelly remade as cyborg Phase Zero dark troopers, Hazard troopers with cybernetic limbs and, most famously, the intimidating Dark Troopers from 1995's iconic game, *Dark Forces*.



ALIENS

The novels *Darksaber* and *Survivor's Quest* introduced stormtrooper ranks that included non-humans. But 1981's *Star Wars* #53 included enormous alien stormtroopers (in oversized armor). They kidnapped Princess Leia and Aron Peacebringer as part of a story that's odd even by Marvel standards, re-using art left over from the cancelled series *John Carter, Warlord of Mars*.



WOMEN

Legacy's Jes Gistang and *The Essential Guide to Warfare*'s Isila Drutch are the best-known members of the rarely explored ranks of female stormtroopers. But this idea is also an old one: In background material prepared for *A New Hope* licensees, Lucas explained that female stormtroopers were rarities aboard the Death Star, but numerous in other units.



NOTABLE STORMTROOPER UNITS

IN THE MOVIES, STORMTROOPERS ARE STORMTROOPERS. BUT THE EXPANDED UNIVERSE HAS GIVEN US SOME NOTABLE UNITS WITH PROUD TRADITIONS:



THE HAND OF JUDGEMENT

The five stormtroopers of this rogue unit began as deserters, fleeing the Star Destroyer *Reprisal* after killing a corrupt major in the Imperial Security Bureau. They wound up as unlikely allies of Luke Skywalker and Han Solo, then of the Imperial agent Mara Jade, and finally of Thrawn.



STORM COMMANDOS

The Expanded Universe is a little contradictory about whether the Storm Commandos are a formal unit or a larger subset of stormtroopers. (One strain of lore says General Madine created them before he joined the Rebels.) Notable for their black scout armor and ruthlessness, Storm Commandos are feared insurgents and irregulars.

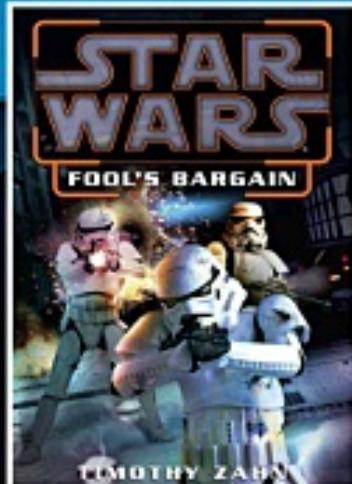


FAMOUS STORMTROOPERS

WITH THE EXCEPTION OF A BIT OF GOSSIP BETWEEN TROOPS GUARDING THE DEATH STAR'S TRACTOR-BEAM INFRASTRUCTURE, THE MOVIES' STORMTROOPERS ARE ANONYMOUS. BUT THERE ARE PEOPLE BEHIND THE "BUCKETS." MEET FOUR FAMOUS ONES:

DAVIN FELTH

Onscreen he's the sandtrooper who plucks a bit of plating from the Tatooine sand, exclaiming "Look, sir—droids!" A 1995 short story expanded Felth's biography, making him into the Zelig of the Star Wars galaxy: He warned General Veers that enemies could trip up AT-ATs, found the droids' escape pod on Tatooine, and searched the Mos Eisley cantina. The Empire's conduct on Tatooine weighed heavily on Felth, and at Docking Bay 94 he shot his commanding officer in the back, allowing the Millennium Falcon to escape. Huh? Sounds like Rebel Alliance propaganda to us!



SU-MIL

A reptilian Eelkarie from Kariek, he joined the Empire of the Hand after helping Unit Aurek-Seven liberate his planet. Su-mil earned his stormtrooper commission, reflecting the Empire of the Hand's inclusive views on non-humans, and quickly rose to squad leader. He then fought the Vagaari in the Battle of the Redoubt.

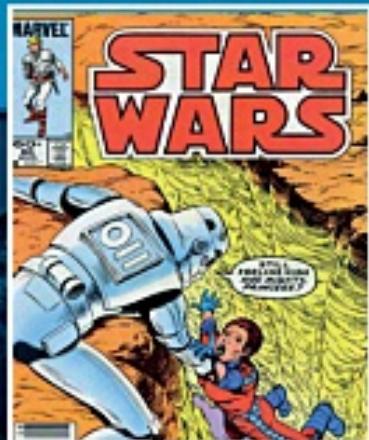


JOKER SQUAD

This unit served the new Sith Empire that rose generations after Luke Skywalker. The squad—later immortalized as a set of action figures—has a little bit of everything, including a tough, grizzled leader (Sergeant Ran "Hardcase" Harkas), a mysterious Mandalorian conscript (Hondo Karri), and a hard-bitten Corellian woman (Jes Gistang).

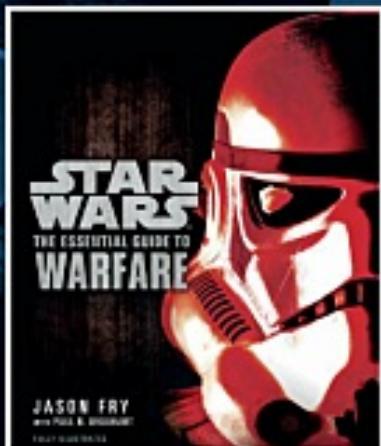
THE 501ST LEGION

The most famous stormtrooper unit, the 501st began as a clone-trooper battalion and was personally assigned to Darth Vader after the rise of the Empire. "Vader's Fist" was disbanded after the Battle of Endor, but the 501st rose again when Thrawn re-created the unit for the Empire of the Hand, and was still around a century later.



THE TROOPER FROM ALDERAAN

He never gets a name in Marvel's *Star Wars* #86, but his actions are memorable. A former servant to the Organa family, he joined the Empire and captured Princess Leia on Yavin 4. When his commanding officer decided to execute the rebel leader, the trooper sacrificed his own life to save hers. This 1984 tale was written by Randy Stradley, now Dark Horse's vice president of publishing, and marked his *Star Wars* debut.



ISILA DRUTCH

Yes, the Empire has female stormtroopers. The best guide to their lives comes from Isila Drutch in *The Essential Guide to Warfare*, who explains that many civilians have probably been a meter from a female stormtrooper and never known it: The armor hides all.

REAL WORLD



No discussion of stormtroopers would be complete without a salute to the men and women of the real-life 501st Legion. Begun by Albin Johnson in South Carolina in 1997, the costuming organization has grown into a worldwide phenomenon, with more than 6,000 members in more than 50 countries. The 501st is a mainstay at conventions and *Star Wars* events, and noted for its extensive charitable work. In 2004, with Lucasfilm's approval, author Timothy Zahn included the 501st in the novel *Survivor's Quest*, making the legion an official part of *Star Wars* lore.



FAVORITE VARIANTS

THE MOVIES SHOW US THREE VARIANT STORMTROOPERS—EPISODE IV'S SANDTROOPERS, EPISODE V'S SNOWTROOPERS, AND EPISODE VI'S SCOUT TROOPERS. (PURISTS MAY ARGUE THAT THE STORMTROOPERS OUTSIDE THE DEATH STAR DOCKING BAY IN EPISODE IV COUNT AS A FOURTH.) COMICS AND VIDEOGAMES HAVE SUPPLIED MANY MORE, AND WHILE SOME OF THEM DON'T SEEM QUITE ESSENTIAL—SWAMPTROOPERS, REALLY?—OTHERS ARE PRETTY COOL.

HERE ARE FIVE FAVORITES:

SHADOWTROOPERS

Stormtroopers in black armor? It's a simple idea and an old one, first introduced by Russ Manning in the 1979 newspaper strip "Gambler's World." But simple works—black-armored troopers look amazing, and are guaranteed to stop traffic at cons.



EMPEROR'S ROYAL GUARD (FIELD ARMOR)

We'll see your black armor and raise you red gear. Well, maybe: The Expanded Universe explains that members of the prestigious Royal Guard stay sharp by rotating anonymously into stormtrooper units. Cool, but even cooler is the rumor that Guardsmen sometimes fight wearing crimson stormtrooper armor.



BEACH TROOPER

What do stormtroopers do for R&R? Well, if you believe LEGO Star Wars II: The Original Trilogy, they don Speedos and hit the hot tub—with their helmets on. Canon? Probably not. Hilarious? Definitely.

IMPERIAL NAVY COMMANDO

Imperial Navy Commandos are a mash-up of armor pieces from the classic trilogy, combining a slightly altered stormtrooper helmet with snowtrooper chest armor and the stripped-down look of a scout trooper. Kudos to the Force Unleashed team for an eye-catching design that deserves more attention!



TERROR TROOPER

Combining General Grievous's faceplate with biker-scout duds and taloned gloves doesn't sound like a winner, but it yielded a design worthy of the name, and one of the best parts of The Force Unleashed II.



"IT'S THEM! BLAST THEM!"

FOUR GREAT MOVIE MOMENTS...

THE TAKING OF THE TANTIVE IV

In the opening moments of *A New Hope*, Darth Vader's stormtroopers burn through the hatch of Princess Leia's ship and methodically mow down her defenders. Fans love to poke fun at stormtroopers' questionable marksmanship in other scenes, but here they're chillingly accurate.



RAIDING MOS EISLEY

Although the Force helps Obi-Wan and Luke evade the stormtroopers on the outskirts of Mos Eisley, the Imperials are still hot on their tail, thanks to a particularly nosy spy! As the *Millennium Falcon* readies for takeoff, the troops march through the streets, scattering Tatooine citizens before them. A showdown at Docking Bay 94 awaits...



"IMPERIAL TROOPS HAVE ENTERED THE BASE!"

In *The Empire Strikes Back*, Princess Leia refuses to leave Hoth's command base until all personnel have evacuated. Only an ominous message convinces her it's time to go—a staticky warning, almost instantly cut off, that "Imperial troops have entered the base!" Moments later we see the stormtroopers (in their cold-weather gear) racing through the corridors on a search-and-destroy mission. Striding in their midst: Lord Vader himself.



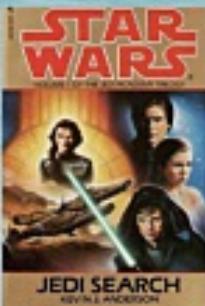
ORDER 66: CORUSCANT

In one of the greatest shots from *Revenge of the Sith*, a cloaked Anakin Skywalker leads clone troopers up the stairs of the Jedi Temple. Okay, the Republic hasn't fallen yet. But Anakin has become Darth Vader, many of the clones he's leading will serve as stormtroopers, and the Jedi Order's extinction is at hand. Welcome to the dark times.

...AND THREE FROM THE EXPANDED UNIVERSE

HUMAN AFTER ALL

In the 1994 novel *Jedi Search*, the New Republic's Mon Mothma conducts fruitless peace talks with the Empire's Furgan. The two engage in a diplomatic tussle over whether Furgan can bring his stormtrooper bodyguards, which Mothma settles in an ingenious way: The troops must remove their helmets. Underneath—and no longer anonymous—are some young cadets.



...OR PERHAPS NOT

The novel *Survivor's Quest* made the 501st Legion canon in 2004, but the real treat for stormtrooper fans was the e-book *Fool's Bargain*, in which a squad from the 501st strikes an uneasy bargain with an alien tribesman, Su-mil, to fight a warlord. This isn't Palpatine's Empire: At the end Su-mil is invited to join the 501st.



A FAMILY SQUABBLE

The 2005 videogame *Battlefront II* gave us a scenario no Star Wars fan could resist. Fearful of the Empire's growing power, rogue Kaminoans create a new force of clone troopers from Jango Fett's DNA. Sent to eliminate this threat are stormtroopers from the 501st, led by Boba Fett. (Who, of course, is an unaltered clone of Jango.) Stormtroopers vs. clone troopers, fighting for control of their birthplace? Sign us up!



EXPANDED

Jason Fry has authored many Star Wars books including *The Essential Guide to Warfare* and *Star Wars: The Clone Wars: Episode Guide*. Follow him on Twitter at @jasoncfry

UNIVERSE

MY STAR WARS

VERSATILE PERFORMER SIMON J. WILLIAMSON PLAYED THREE PARTS IN *RETURN OF THE JEDI*, INCLUDING A MON CALAMARI AND A GAMORREAN GUARD, BUT IT'S HIS PERFORMANCE AS BANDLEADER MAX REBO THAT WON HIM A PLACE IN FANS' HEARTS. INTERVIEW BY MARK NEWBOLD

When did you first become aware of Star Wars?

I was at University in Cardiff when it was released in 1977. I was aware of some word of mouth, but was not in a great hurry to see it, thinking it to be a movie more geared toward kids. Gradually the positive reviews and abundance of arresting imagery of the iconic Darth Vader, in particular, compelled me to check it out.

What was your reaction to seeing Star Wars for the first time?

I suppose I most remember the highly impressive opening sequence with John Williams' music over the scrolling prologue and the Cantina sequence, which was both fun and menacing. Little did I know that years later I would be part of an attempt to re-create that kind of scene via the creatures in Jabba's palace. I was studying zoology at the time, so was well aware of squid issues surrounding the Mon Calamari and my performance was therefore total Method acting!





Where did you sign your first Star Wars autograph?

By mail around 2002/3. I had already signed several, when even more requests started to come in, once the Internet Movie Database featured my full Star Wars credit. (When the movie was released, I was merely credited as a puppeteer.)

Where is the strangest place you've been recognized?

The Cannes Film Festival 2006. Despite what you might think, unless one of the Star Wars films is being shown or seeking partners, Cannes is mostly unimpressed with the Star Wars phenomenon. As I walked along the Croisette, I heard someone say "That's Simon Williamson!" It was a member of the 501st Legion who had met me at a convention and was working for a Film Sales/Distribution company!

What was the most challenging aspect of being in *Return of the Jedi*?

The lack of vision and hearing within Max Rebo. Never mind whether it was hot in the costume (it was), the lack of vision and only being able to have one-way communication via an earpiece was difficult. This earpiece got pushed so far in that it made me deaf for several days and I had to have my ears syringed over two days. The Gamorrean Guards, although heavy and bulky were much easier. For real difficulty, it was the mystic fursoft in *The Dark Crystal*, where we had to spend hours in a crouch, with one side of the body stretching forward and then had to move in a really slow, controlled manner while the bodily tension was extreme.

Why has Max Rebo become such a fan favorite?

He's anarchic, silly, and blue. He's a musician and therefore automatically cool (even though his musical taste veers more toward Beethoven, Handel, and Bach). He's also easy to describe: "The blue elephant thing!" And "Everyone secretly aspires to be a blue elephant thing." Now, come on, admit it...

Can you reveal something about yourself that will surprise Star Wars fans?

I generally like to keep things private, but—continuing the creature theme—I was once a reindeer in a Christmas Brut commercial with boxer Henry Cooper and motorcyclist Barry Sheene. I also narrated the unabridged biography of Archbishop Desmond Tutu (Voice of the Voiceless) even attempting to imitate his voice.

I have in my home a blue fiberglass bodycast taken of me when I was going to be one (of two) actors playing the Lion in Disney's *Return to Oz*. Bizarrely, it is minus head, hands, and feet. So whoever has them, can they contact me please?

Do you have a favorite character?

Apart from Max Rebo, it would have to be Darth Maul. I did several years training in Wado Ryu karate, so like to see good martial arts portrayed on film. Ray Park's ability and application is pretty damn good. The red makeup and lenses make for a pretty awesome villain, too. ☺

EXPANDED

Read more about Simon J. Williamson's career at www.simonjwilliamson.co.uk

UNIVERSE



STAR WARS PREQUELS

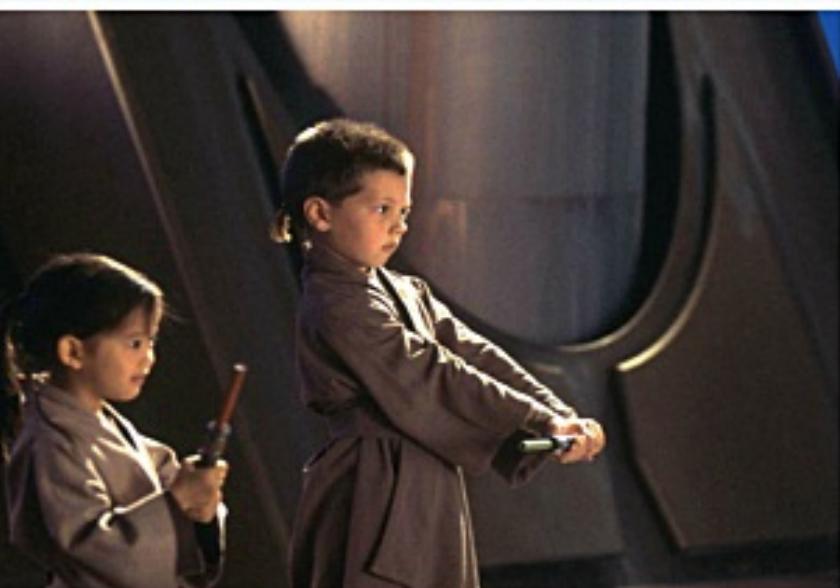
A SEARCH THROUGH THE LUCASFILM ARCHIVES
REVEALS SOME RARE AND NEVER-BEFORE-
PUBLISHED PHOTOGRAPHS FROM THE MAKING
OF THE *STAR WARS* PREQUELS!

UNSEEN!

Part 1



▲ Ewan McGregor flies into action filming the asteroid chase as Obi-Wan Kenobi. (Photo by Sue Adler, Episode II)



◀ Jedi Child May (Phoebe Tonkin) and Jedi Child Jack (Alex Knoll, son of visual effects supervisor John Knoll) practice their lightsaber skills. (Photo by Lisa Torenzetti, Episode II)





▲ Darth Maul (Ray Park) leaps over Qui-Gon Jinn (played here by Liam Neeson's stunt double, Andrew Lowden) as they fight it out in the Tatooine desert. (Photo by Giles Keyte, Episode I)

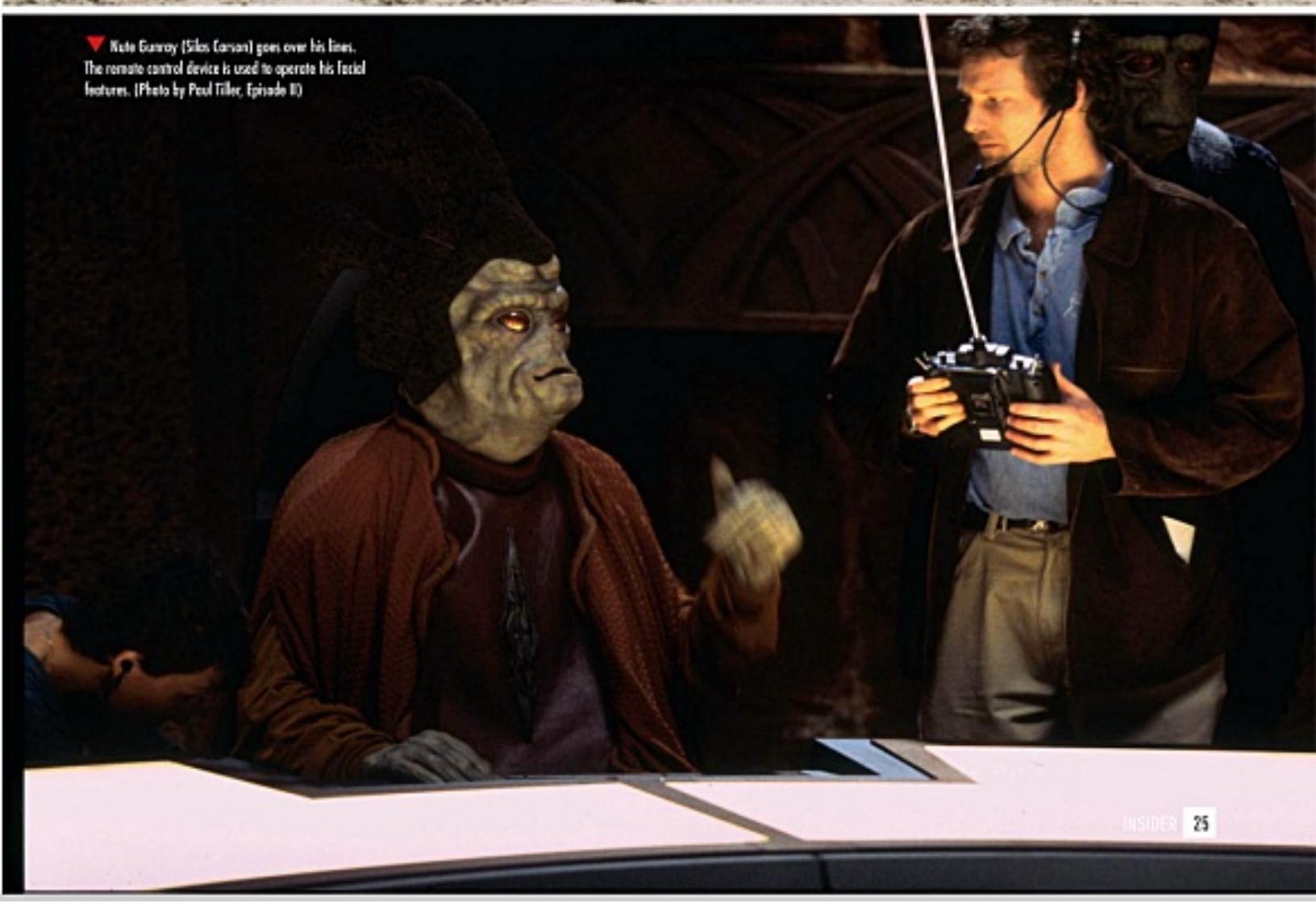


▲ Jake Lloyd (Anakin Skywalker) with a Tatooine droid (lawn mower) on the Mos Espa Bldn Street set with the Main Unit on location near Tozeur, Tunisia. (Photo by Giles Keyte, Episode II)

▼ R2-D2 and C-3PO (Anthony Daniels) reunited on the Tatooine location in Tunisia. (Photo by Paul Tiller, Episode II)



▼ Koba Gunnar (Silas Carson) goes over his lines. The remote control device is used to operate his facial features. (Photo by Paul Tiller, Episode II)





▲ A Tatooine Nikto alien Podracer crew member leaning against one of Sebulba's podracer engines on the Mos Espa arena starting grid, Tatooine near Tozeur, Tunisia. (Photo by Giles Keyte, Episode II)

▼ Ahmed Best (Jar Jar) addresses the not-yet-added Senate while Jay Laga'aile (Captain Typho) looks on. (Photo by Sue Adler, Episode III)



▼ Bruce Spence (Tie Medon) prepares to shoot a sequence on Utapau on Stage 1 of Fox Studios, Australia. (Photo by Ralph Nelson Jr., Episode III)





EXCLUSIVE FICTION

SILVER AND SCARLET

BY JAMES S. A. COREY,
WITH ART BY JOE CORRONEY AND BRIAN MILLER

Sedda Chaan," the guard said, repeating the name on my identification papers.

"Yes," I lied.

He handed the papers back, nodded his massive green-grey head, and stepped aside. I tried for the cool, polite smile I imagined a high-level arms manufacturer would spare to a doorman and walked into the club. After the heat and humidity, stepping into the cool, dry air was like arriving on another world. Oolan was a barge city on an open sea, its buildings linked by bridges and separated by canals in a constantly shifting architecture. This month, the currents had taken it north, almost to the planetary equator. Next, it might drift south until blue-green ice pounded against the buildings' foundations and frost covered the bridges' handrails. By then, I planned to be back with the rebel fleet, deliveries made and my latest false-self a fading memory. If I was still in Oolan tomorrow, it would mean something unexpected had happened.

Given my track record, it could go either way.

The private club was built as a single wide circular room with windows three meters high at the outer edge. At the center, a hub of black made up the private meeting rooms and lifts to the upper levels. A recording of Bith harp music filled the air, the reproduction so clean the notes felt like they had edges. Outside the great windows, the city curved up, shifted, fell away, then curved up again, carried by the ocean swell. A dozen brightly colored skimmers buzzed along the canal, the human and Quarren drivers seemingly in competition to see who could be the most reckless. I tugged down on the hem of my jacket and looked around casually at the dozen or so club members lounging at tables and couches. The man I was looking for was human, older, and I'd only seen pictures and holograms of him. Trying to seem nonchalant, I touched my comlink.

"Elfour?"

"Ma'am," the droid's deep, gravelly voice came.

"How sure are we that he's here?"

"Ninety-six percent certainty."

"Okay, so run down that last four percent for me."

The general might have been discovered, and the individual who rode his flyer down from the orbital base

might have been an impostor," my lookout droid said. "Trouble inside, ma'am?"

"Just trying to find him. Let me take another pass," I said, and dropped the connection. Sedda Chaan, security engineer for the Salantech Cooperative, would have marched around the room with the crisp, studied movement and impassive expression of the ex-military operative that she was. Since I was playing her, I faked it. A serving droid floated over to me and asked in a carefully designed voice whether it could bring me anything to drink. Sedda Chaan didn't use intoxicants, so I asked for tea. The men and women at the tables and couches glanced at me and then away, polite and distant in a way that would have told me I was at the heart of the Empire even if I'd woken up there with my mind blanked.

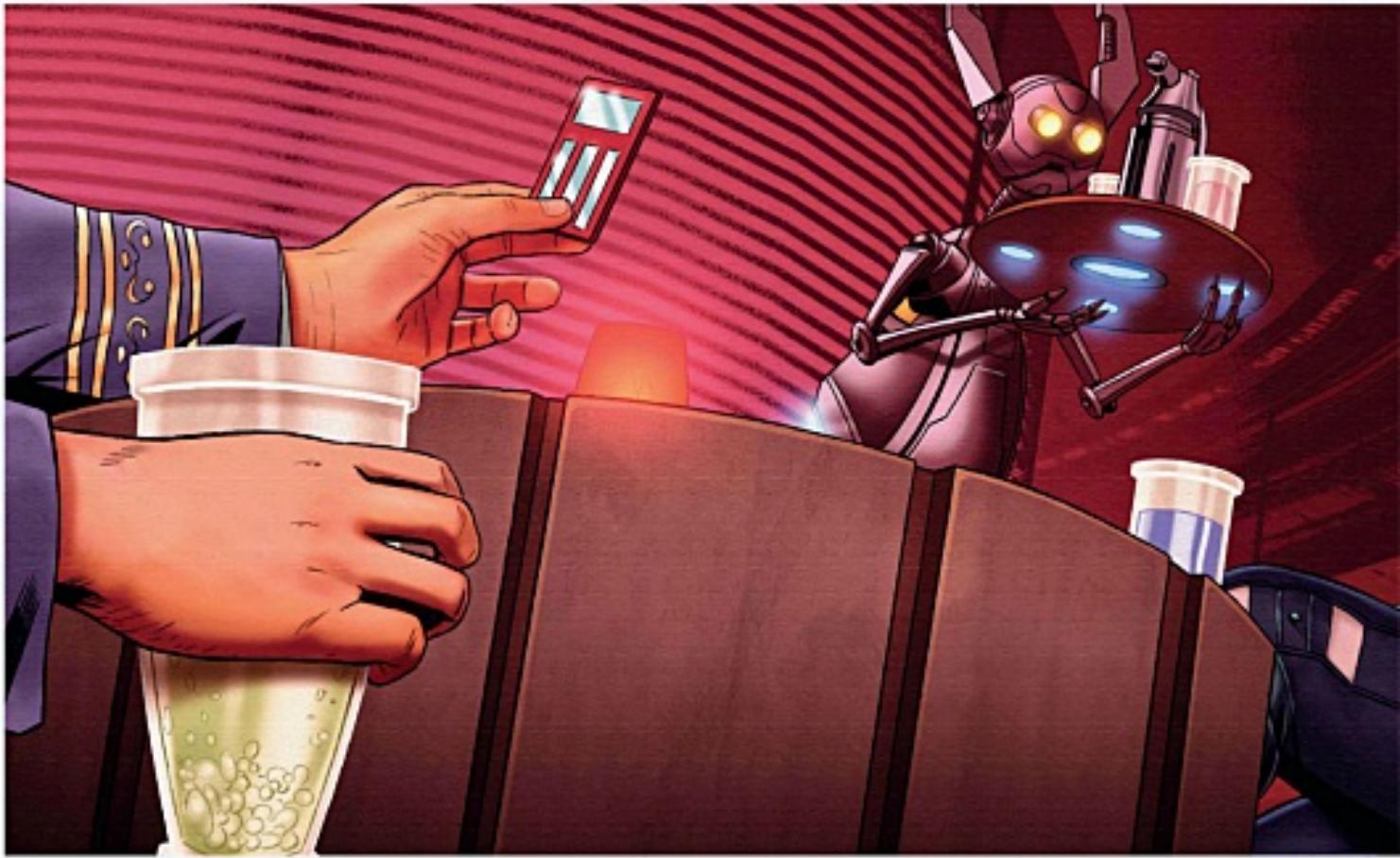
I'd started the operation months before, following a rumor that the warden of an Imperial political prison might have been growing sympathetic to some of his prisoners. It had taken weeks to run down, since it wasn't an Imperial warden, there

wasn't a prison involved, and General Cascaan didn't actually have much sympathy for the rebellion. But apart from every single bit of information being wrong, things had gone pretty well. I'd tracked Cascaan to the Entilia system, found his clandestine lover in Oolan, and opened negotiations. The whole process had been about as safe and certain as balancing a Verdorian fire rat on my nose, but I'd managed it, all except the last part. The actual meeting and exchange.

I was on my third pass around the room and almost done with my cup of tea when I recognized him. He was sitting alone at a small, high table almost against the window. His hand was pressed to his mouth, his gaze fixed on the glittering crystal-and-silver of the complex across the canal from us. Once I spotted him, I could forgive myself for not recognizing him at once. All the pictures I'd seen had been of a straight-backed, high-chinned man with bright black eyes and a challenging glare. The man at the table was slumped over. His dark skin had an ashen tone, and his eyes were wet and rheumy. When he shifted in his seat, I could see the physical power in his body, but when he was still, he looked like someone's grandpa.

In my work, I'd seen the whole spectrum of betrayers, from the ones who were afraid of getting caught to those

BY NEXT MONTH, I PLANNED TO BE BACK WITH THE REBEL FLEET, DELIVERIES MADE AND MY LATEST FALSE-SELF A FADING MEMORY.



who were excited by being naughty to others for whom it was just business. The man at the table wasn't any of those. He looked sickened by it. That was bad. I put on Seddia Chaan's cool smile and started over.

"Ma'am?" L4-3PO said.

"It's all right, I found him."

"We have another problem. A flyer has landed on the tower's upper pad. Registration identifies it as the private craft of Nuulan Sulannis."

"Maybe he's a club member," I said, not breaking stride.

"The chances of the Imperial interrogator who has been investigating the general arriving at the meeting by coincidence are—"

"I was joking, sweetie. Thank you for the warning. Talk to the club's computer system if you can, and try to slow him down. I'll be quick."

"Yes, ma'am."

I slid into the chair across from Cascaan. He looked up, and for a moment surprise registered in his eyes. Then a slow, rueful smile. "You're Hark, then?"

"Yes, sir," I said.

"I was expecting a man."

"That's a common prejudice," I said. "I won't take it personally."

I plucked the credit chit out of my jacket pocket and placed it on the table. The black tabletop made the silver chit seem brighter than it was. The general scowled at it and took a red-enamored memory crystal from his pocket. I waited, forcing

my body to stay relaxed and calm while the sense of the chief interrogator landing his ship five levels above me crawled up my spine.

"I take it those are the plans we discussed?" I said, trying to make it sound casual and still keep the ball rolling.

The general scowled and nodded at the same time. The grip of his finger and thumb on the memory crystal didn't relax. I had the sense that if I'd reached out for it, he'd pluck it away from me. When he spoke, his voice was low and precise.

"Have you ever betrayed something?"

I felt my heart drop into my belly. Last-minute changes of heart were always a hazard in this kind of operation. Usually, I could budget a few hours to get the target drunk and maudlin, sing a few songs about glory and lost love, and pretty much provide

whatever handholding and consolation they needed to make the exchange. This was not one of those times. If he decided to turn me down, the plans for the next-generation Star Destroyers would fade away from me like smoke in a fist. Also, I'd probably get killed. Not the outcomes I was aiming for.

"I have, but not lightly," I said. "I always had my reasons."

"Do you regret them? Your betrayals?"

"No."

He dropped the memory crystal into his palm and closed his fist around it. There were tears in his eyes. In other circumstances, I would have found the gesture less frustrating. "I have been a loyal subject of the Emperor. I have followed the

I FELT MY HEART DROP
INTO MY BELLY. LAST-MINUTE
CHANGES WERE ALWAYS
A HAZARD IN THIS KIND
OF OPERATION.



orders of my commanders. I told myself we were bringing order to the galaxy because that was what they told us. Who was I to disagree?

I leaned forward and put my hand gently on his wrist. "I understand," I said. "If we do this thing," Cascaan said, "I will be responsible for the deaths of thousands of soldiers."

"And if we don't? How many people will die if we call the whole thing off? And will they be soldiers, or innocent people who happen to live on worlds the Emperor has decided don't pay him enough respect?"

"No one else has access to these. When they get out, it will be known that I have turned against them. They will slaughter me for this."

His fingers didn't loosen their grip. I switched tack, taking my hand off his and tapping the silver chit. "There is enough money on this to make you safe. You'll be able to fade into the Rim, find a quiet spot, a new name. A new face. You'll be all right."

"Will I, Hark? Does my conscience count for nothing?"

Don't rush him, I told myself. He's already halfway to spooked, and if you hurry him, he's just going to freeze up. I took a deep breath, let it out slowly, made my shoulders relax and my expression soften.



The serving droid hissed up to my left with a fresh cup of tea. The city outside the windows rose and fell.

I had maybe two minutes.

"Of course it counts," I said. "I'm getting the sense, sir, that there's something you want to tell me."

"You know I commanded the assault on Buruunin."

"I do," I said. "I lost people I cared about in that attack."

"The cities were undefended," he said. "As soon as we received the order for the bombardment, I knew I would have to betray my Emperor. My Empire. Those deaths brought no order. Only fear. They were wrong."

"Didn't call off the attack, though," I said, more sharply than I should have. He didn't flinch or tighten his grip on the plans.

"It would have made no difference. I would have been executed, and my second in command would have given the order. Insubordination is a fool's way to die. I have my honor, but I am not a fool."

I had maybe a minute and a half. This wasn't going well.

"Afterward," General Cascaan said, "there were any number of collaborators. They came to every outpost we made, mewling and crying, telling us that they had information for sale. Where the rebels were hiding, who had aided them, where their caches of weapons were. For a few credits, they would have informed on their mothers."

"They were desperate," I said. "They were afraid."

He turned to look at me straight on. I hadn't realized until now that he'd been avoiding my eyes. There was a pain in his expression that took my breath away. I'd been working underground for a long time, and somewhere along the way, I'd let Cascaan and men like him turn into a kind of faceless enemy to me. Well, here was his face, and the foursquare leader of soldiers wasn't in him.

"I am desperate," he said softly. "I am afraid. Those people I despised—and I despised them, Hark—I have now become. I am selling the trust I have been given for money. For safety. For the beautiful lie that I can be a better man by making this devil's bargain."

"They were refugees of a planet-wide military attack. You're one of the most powerful men in the Empire," I said. "Seems to me, you're in a kind of a different position."

"And does that speak better of me? Or worse?"

"Better," I said, mostly because it seemed like the answer most likely to get him to open his fingers. I wondered, if I lunged for him, if I'd be able to get the plans and run out the door before anyone tackled me. It didn't seem likely. And if I told him we were both about to get arrested by the Empire, I didn't like my chances for moving the process forward.

"I disagree," the general said. "This trade is ignoble. It leaves me no better than them. I cannot take your money."

He was backing out. My comlink chimed. Grimacing, I touched it. "Bad time, Elfour. Kind of in the middle of something."

"Ma'am, I have done all that I could. That... situation will require your attention."

Cascaan had opened his grip. The red enamel caught the light from the window, shining in his palm like he was cupping a handful of blood. I looked over to the dark wall of private rooms and lifts at the club's center.

Time for plan C.

"Can you hold that thought?" I said, holding up a finger. "I'll be right back."

I walked toward the lifts, thinking through all the ways this could go and how I could affect which one actually happened. The serving droid swooped in to see if I wanted something for my tea, and I waved it away. I couldn't tell if my unsteadiness was the adrenaline or if the city had hit some bigger waves than usual.

"Elfour," I said to my comlink. "Do we know where he is?"

"Interrogator Sulannis is in the lift, coming toward the main floor, ma'am."

"Can we shut down the lift?"

"I have already done so once, ma'am. He is using his security override. I am locked out."

A whole host of solutions crumbled and died. On the one hand, less to think about. On the other, they were the ones I liked best. I was over halfway to the center. "Which lift is he in?"

To my right, a lift door slid open and an older Quarren woman stepped out. Not Sulannis.

"Elfour, which lift is he in?"

"Querying, ma'am."

"Sooner's better."

"Six."

I angled off to my left, not running but walking faster. My choices were getting thin quickly. The coppery taste of panic filled my mouth, and I ignored it.

The lift doors were black enamel and smooth as a mirror. I made my reflection look calm, prim, maybe a little bored. The difference between safe and too late was going to be seconds. The doors shuddered and slid open.

Nuuan Sulannis stood in the lift car, the light seeming to fall into his black uniform like it was woven out of black holes. He started to step out, and I faked my way in front of him, then corrected when he did, making it into a little dance of awkwardness and social

misstep. His scowl could have peeled the shell off a Keeb beetle.

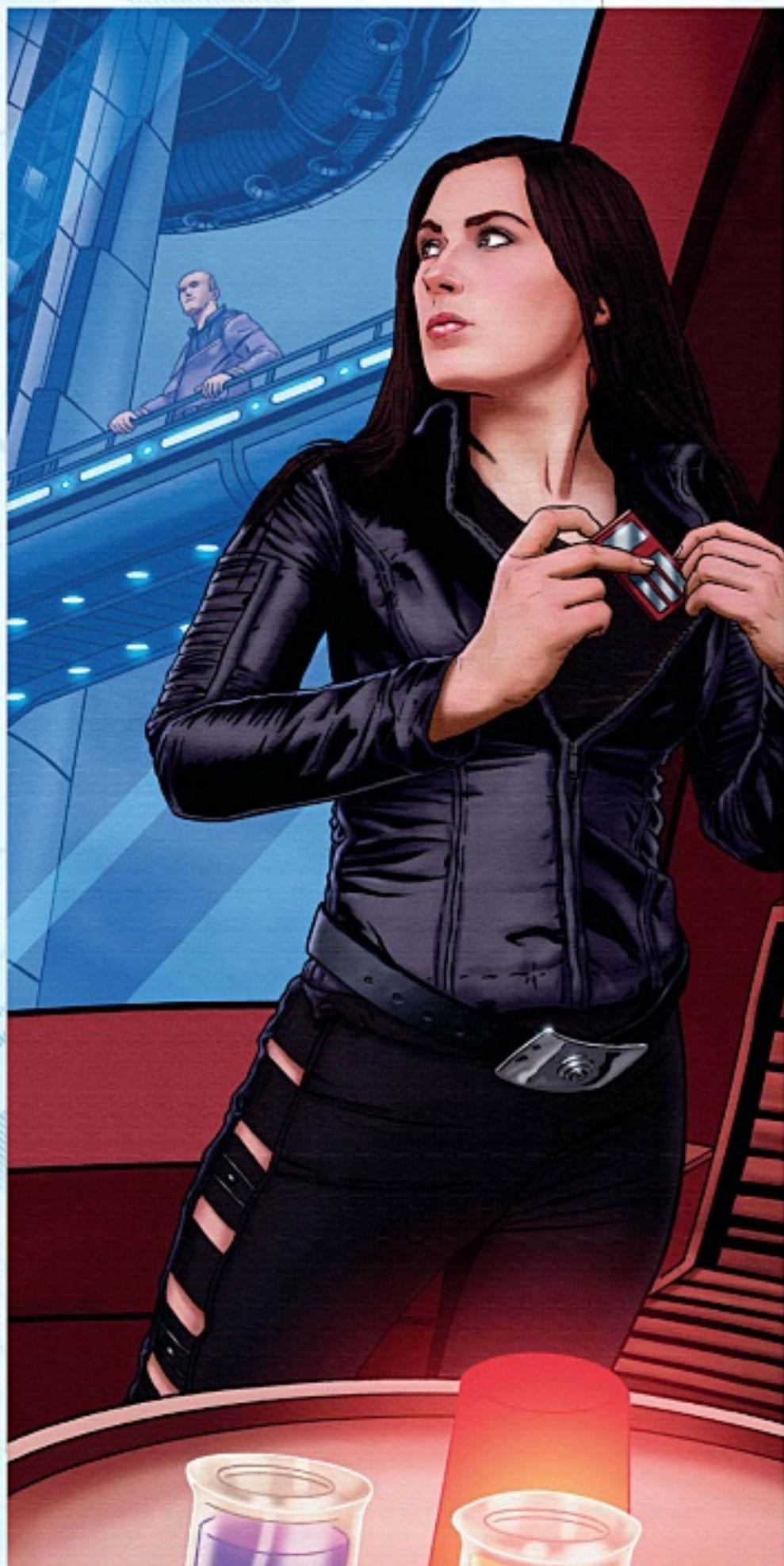
"Sorry," I said. And then, "Aren't you Interrogator Sulannis?"

He had time to register surprise and I planted a straight kick just above his pelvis. The blow was designed to stagger him back, and it worked. The lift doors slid closed and I slipped between them as he regained his balance. I pushed the controls for the landing pad.

Close quarters fighting, especially when the opponent was so much bigger than me, meant grappling techniques. I started with an elbow lock, but he shrugged it off through equal part luck and brute strength. He hit me twice in the ribs, but the cramped lift car made it hard to get much power behind the blows, giving me the opportunity for a leg sweep that took him down. Once I got my arm around his neck, it was over, but the choke took long, terrible seconds to take effect. When he finally went limp under me, we were already at the landing pad. I hit the controls to take me back down before anyone could see a disheveled weapons engineer straddling the unconscious body of an Imperial interrogator.

I had one dose of sedative left in my shoe. I used it on him,

I MADE MY REFLECTION
LOOK CALM, PRIM MAYBE
A LITTLE BORED. THE
DIFFERENCE BETWEEN SAFE
AND TOO LATE WAS GOING
TO BE SECONDS.



stopped the car on the third level, dragged Sulannis to the women's room and propped him in a stall. All in all, it took less than five minutes.

On the way back down, I tugged my costume back into place, smoothing out the wrinkles while I tried to think how to coax the general back into making the trade. As soon as the lift doors opened, I knew it was over. The little table we'd been sitting at was empty. Cascaan was nowhere I could see. Little wisps of steam wafted from my cup of tea as I came close. The sinking in my gut was disappointment and anger and frustration, but there was something else, too. Some part of my mind that told me I was missing something. This wasn't what it looked like.

"Ma'am?" L4-3PO said on my comlink. "Is all well?"

On the black table, the silver chit with Cascaan's payment glowed. Beside it, the bright red of the memory crystal. He'd left the plans and the payment too. He was going to get caught, and he knew it, and there was nothing I could do to stop it. When I looked up, he was there. Outside the window, walking across the canal bridge and away from me. His back was straight and proud, his head high. It was the first time he'd seemed like the man from the holograms. A warrior, ready to fight. Ready to die.

I scooped up silver and red and put them in my pocket before I touched my comlink. "Time to go. Get the skimmer warmed up, and let's get back to the ship. We need to be out of here before Sulannis wakes up."

"Yes, ma'am," the droid said. "May I ask whether you got what you came for?"

"I did," I said.

"And the general?"

Cascaan reached the other side of the bridge, turned right, and stepped out of my line of sight.

"He did too."



EXPANDED

Read *Star Wars: Honor Among Thieves* by James S. A. Corey out now, and check out our exclusive preview on page 75!

UNIVERSE

ROGUES GALLERY

THE CLOUD

BESPIN'S FINEST BY TIM VEEKHOVEN, KEVIN BEENTJES,



JERROL BLENDIN
(BESPIN)

One of the few remaining corrupt Wing Guards, Blendin worked in Port Town under Baron Dominic Raynor.



JANN DEREM
(UYTER)

His fearless attitude made him the perfect bodyguard when Baron Calrissian had to enter a cell containing an angry Wookiee.



ISDAM EDIAN
(BESPIN)

Edian was assigned by Lobot to learn the whereabouts of Boba Fett's ship while escorting Captain Solo's frozen body.



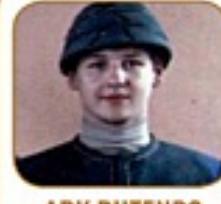
GIR ENDAC
(MEXELUINE)

Endac helped accountant Samara Kebyc track down several corrupt officials within the Cloud City Miner's Guild.



ALEC MARD
(ZHANOX)

Mard became one of the most loyal Wing Guards after participating in arresting the rogue Wing Guard Wilber Flagesso.



ARK RUTENDO
(BESPIN)

Rutendo was a meteorologist who was often found at Kereos Tower, predicting upcoming storms and weather patterns.



DUNCAN HIKMAT
(STOBAR)

Hikmat featured in Action Tidings and Figg Daily Bulletin after apprehending a group of Moogan art smugglers.



JELL SPIEL
(BESPIN)

Spiel's experience as a Cloud Car prototype test pilot proved very useful during the evacuation of Bespin.



RAZELL TAMERON
(BESPIN)

Tameron was Warden of the Security Tower and known for his no-nonsense approach towards crime on Cloud City.



LANDO CALRISSIAN (SOCORRO)

A cardplayer, gambler, scoundrel, and entrepreneur among the clouds. Lando's a trustworthy fellow.



JAKE SIRROM
(DAHVIL)

After the dissolution of the Galactic Senate, Sirrom's mother, Gem, took him to Bespin to start a new life.

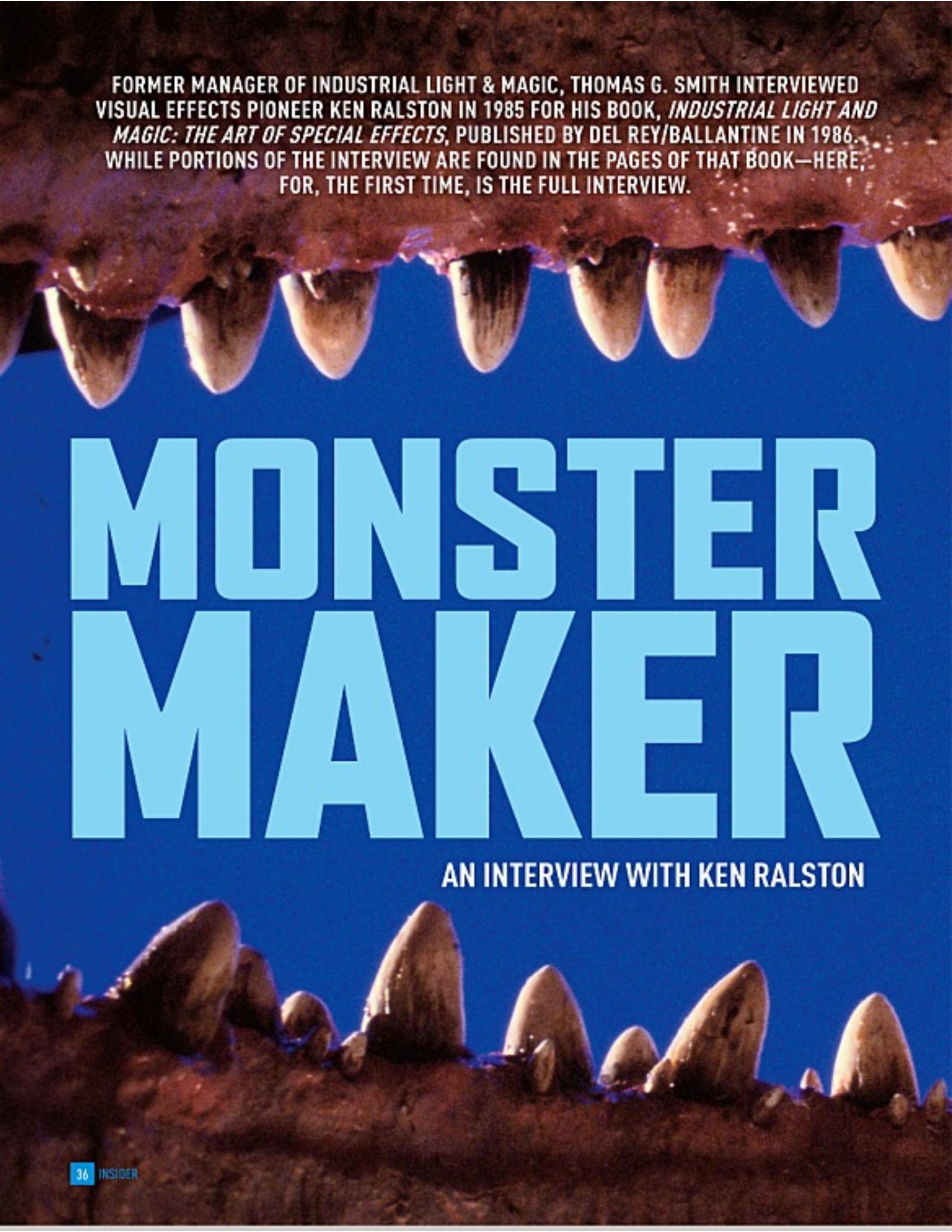
PEDAR SOLARDO
(TAANAB)

Former mercenary who relocated to Bespin after witnessing Lando's guile against the Norulac Freebooters.

CITY WING GUARDS

AND SANDER DE LANGE, WITH THANKS TO LELAND Y. CHEE AND PABLO HIDALGO.

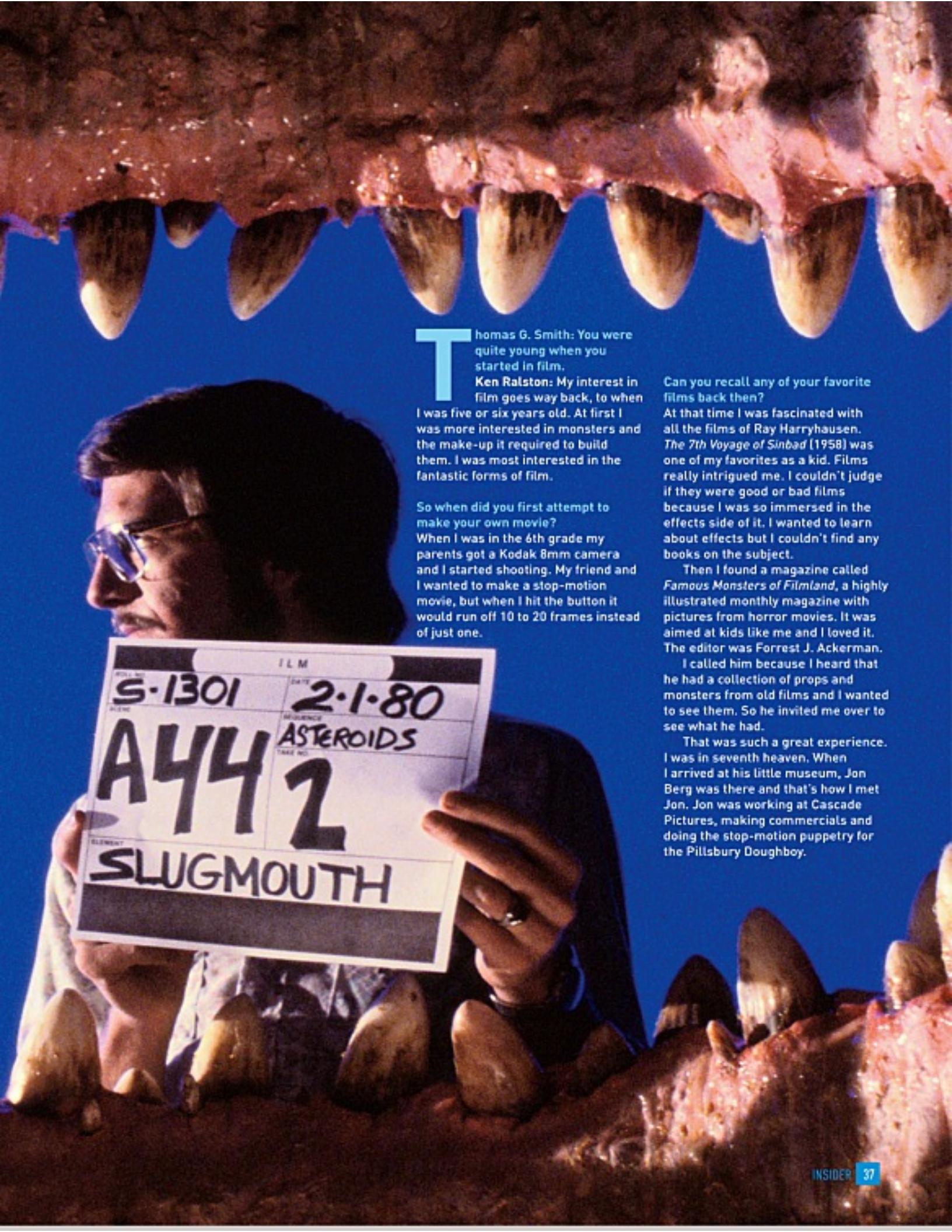




FORMER MANAGER OF INDUSTRIAL LIGHT & MAGIC, THOMAS G. SMITH INTERVIEWED VISUAL EFFECTS PIONEER KEN RALSTON IN 1985 FOR HIS BOOK, *INDUSTRIAL LIGHT AND MAGIC: THE ART OF SPECIAL EFFECTS*, PUBLISHED BY DEL REY/BALLANTINE IN 1986. WHILE PORTIONS OF THE INTERVIEW ARE FOUND IN THE PAGES OF THAT BOOK—HERE, FOR, THE FIRST TIME, IS THE FULL INTERVIEW.

MONSTER MAKER

AN INTERVIEW WITH KEN RALSTON



Thomas G. Smith: You were quite young when you started in film.

Ken Ralston: My interest in film goes way back, to when I was five or six years old. At first I was more interested in monsters and the make-up it required to build them. I was most interested in the fantastic forms of film.

So when did you first attempt to make your own movie? When I was in the 6th grade my parents got a Kodak 8mm camera and I started shooting. My friend and I wanted to make a stop-motion movie, but when I hit the button it would run off 10 to 20 frames instead of just one.

Can you recall any of your favorite films back then?

At that time I was fascinated with all the films of Ray Harryhausen. *The 7th Voyage of Sinbad* (1958) was one of my favorites as a kid. Films really intrigued me. I couldn't judge if they were good or bad films because I was so immersed in the effects side of it. I wanted to learn about effects but I couldn't find any books on the subject.

Then I found a magazine called *Famous Monsters of Filmland*, a highly illustrated monthly magazine with pictures from horror movies. It was aimed at kids like me and I loved it. The editor was Forrest J. Ackerman.

I called him because I heard that he had a collection of props and monsters from old films and I wanted to see them. So he invited me over to see what he had.

That was such a great experience. I was in seventh heaven. When I arrived at his little museum, Jon Berg was there and that's how I met Jon. Jon was working at Cascade Pictures, making commercials and doing the stop-motion puppetry for the Pillsbury Doughboy.

This page: A TIE fighter takes a hit!

Opposite page, clockwise from top left: Chris Anderson (assistant cameraman), Richard Fish (ILM), Selwyn Eddy (ILM), and Ken Rehbock (ILM) share a joke; working on *The Empire Strikes Back*'s asteroid scene; working with a smashed TIE fighter.

How old were you then?

I was about 13. I talked to Jon for the whole day and we hit it off real fast. And on the basis of that chance meeting, I got information about armatures (metal skeletons inside stop-motion puppets), how to cast these things, and how to animate better. The friendship I struck up with Jon Berg when I was 13 continues today.

Tell me about the film you were making then?

We were doing an 8mm epic that took us about a year to make. I say epic because it was 40 minutes long. Meeting Jon inspired me to put a lot of effects in our movie. We entered the finished film in the Kodak film contest. We won an honorable mention or something. On the basis of that film, I got a job at Cascade Pictures doing a film for kids.

How old were you when you started at Cascade?

I was 17. We worked on this film for about four months and I don't think it was ever released. It was actually a pretty bad film. But we did a lot of work on it and learned a lot.

What did you do after that film?

I stayed on at Cascade for a while and also started free-lancing on TV commercials.

Was Dennis Muren (ILM special effects artist) working there then?

Dennis was a cameraman for them.

When *Star Wars* came up, Dennis got a job on that. He told me I ought to get involved in it, too. I remember sitting with Dennis in a restaurant reading the *Star Wars* script. He and I were laughing because it was like the script any effects nut would write. It had everything we loved. Everything you'd want to do if you had unlimited resources to do anything. I thought it was impossible. But I wanted to be a part of it and I took the job as a camera assistant.

How old were you then? I must have been just 20.

So you weren't old enough to even have a beer and you were working on *Star Wars*.

I worked on the night shift. But before we were done, I was doing all kinds of things, not just assisting on the camera.

That must have been a great experience for you.

After *Star Wars* was done, I worked on a couple of films that never saw the light of day: *Time Gate*, Jim Danforth's film, and *The Primevals*, a film Dave Allen was making. But neither got very far. So when Jon Berg and Dennis Muren asked me if I wanted to join ILM in northern California, it couldn't have come at a better time for me. So I moved up, joined ILM and onward!

Eventually you worked your way up to being a visual effects supervisor. Your experiences sound like a blending of Dennis Muren and Phil Tippett. What was it like to go from being one of the soldiers on a film crew to becoming the guy in charge? What I didn't understand were the challenges of dealing with all the personalities. Not just at ILM, but folks in Los Angeles and at Paramount [for the *Star Trek* pictures]. Meanwhile, I had to keep it all going. Every department at ILM is asking me questions and I have to make a lot of decisions quickly. There are so many things to keep track of: the schedule, what I have to get done, all the changes that





directors come up with—and the budget for all that. How do I say "No" to a director or studio and keep a good relationship with them? At the same time I have to keep my crew's morale up, even when I deliver the bad news that something has to be changed or redone.

Those are the responsibilities of a boss. Another thing I had to get used to as a supervisor was dealing with all the politics. You wish they weren't there, but they are. It is just part of life. So there's more to juggle around than I ever thought there would be.

"YOU HAVE TO BE PART-MATHEMATICIAN TO BE ABLE TO BREAK DOWN WHAT HAPPENS INTO 24 FRAMES PER SECOND."

What kind of talent does it take for someone to be a stop-motion animator? It really is a strange craft. I would think the more you know about the entire process, the better animator you will be. You have to know not only how something moves, you have to be aware of attitudes during the movement. You almost have to be an actor to imitate how people or animals react in different situations. Our work involves mostly animals or invented creatures. And then you have to be part-mathematician to be able to break down what happens into 24 frames per second.

It takes a lot of concentration and I think I've lost some.

What is the longest scene you've ever animated?

I don't think it was at ILM. It was probably for a commercial. Some of those took 12 to 15 hours. That's 15 hours, non-stop.

You can't walk away and come back the next day?

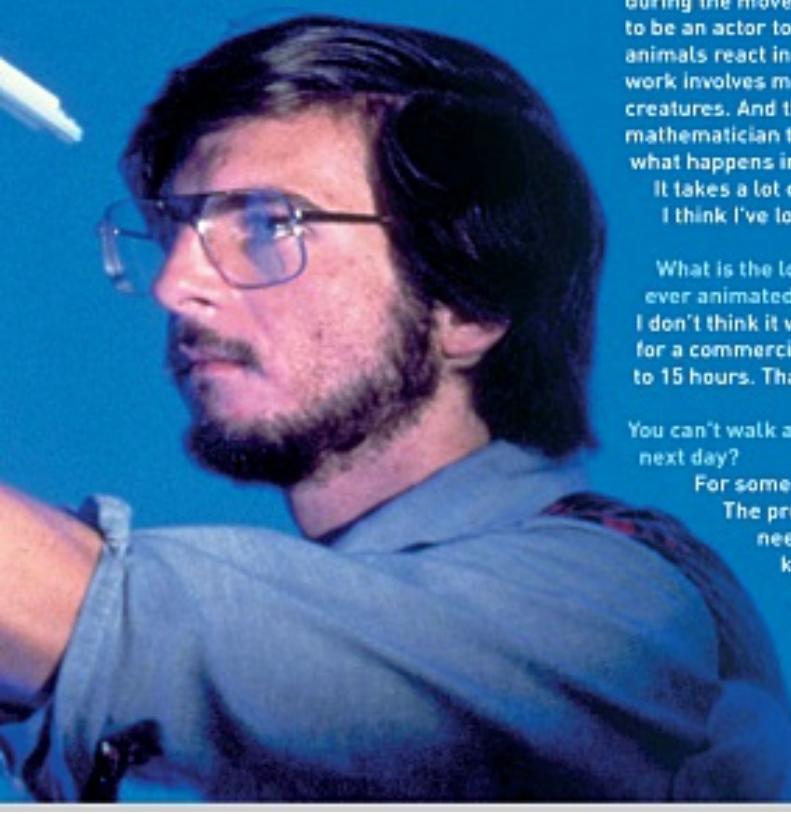
For some shots you can't do that. The problem is the concentration needed is so deep you have to keep track of every axis the body is moving and the movement of every little part of the character. A finger, for example,

has to be going the right way. You can't possibly remember everything the next day. For each frame you've got to recall what the body is doing. As Ray Harryhausen used to say, "The phone will ring and you have to start all over." And that is so true. If you stop thinking about it for a minute, you can get mixed up.

What process do you go through to develop a fantasy creature? There is no set formula, but usually it goes like this: I start by sketching something on paper. If I like the look, I pull out clay and start sculpting.

How big a prototype do you make? For *Jedi* [for its creatures] the head would be about 2 inches high. I also did a few that were 15 inches high. I would build them around a wire frame skeleton to hold it all together. The main part for me was the sketching and small model. Once you start sculpting from a flat drawing to a 3-D object it changes a lot.

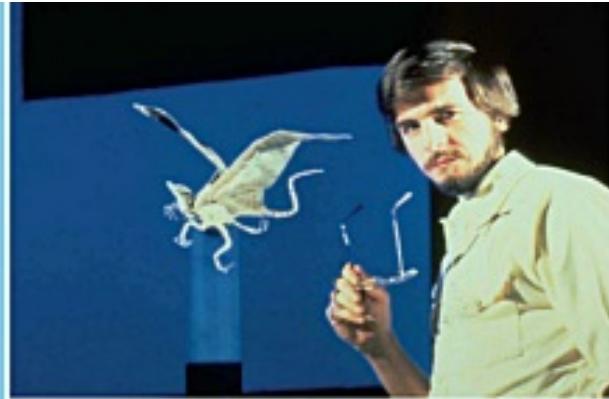
What happened on *Jedi* once George Lucas approved a creature? Oh, I rarely take it beyond that. We have good people to do that at ILM. They have to scale it to the size we need. Usually they'll sculpt it in wet clay, make molds of it, and build the interior mechanics. Then it is



Right: Ralston working with the dragon he built for the 1981 film, *Dragonslayer*.

Below, right: Photographing the Hoth battle sequence for *The Empire Strikes Back*.

Opposite page, from top: Dennis Muren and Robert at work on the Death Star towers; in the mouth of the space slug; supervising the shooting of the blockade runner.



cast in urethane or whatever. After that it is cleaned up and painted. It's a major deal.

On *Dragonslayer* (1981), what was your concept contribution? I built the baby dragon and supervised the last flying sequence.

Did you use Go-Motion on *Dragonslayer*?

Yes, but Phil Tippett used it more than I did. I was working on the flying dragon and for that we mainly used the standard motion control that we used for filming flying spaceships. To this we added some Go-Motion on the dragon's wings.

Note: Go-Motion is a technique that uses computer-controlled motors to move rods connected to the puppet. With this process, it is possible to expose a film frame while the object is in motion. This emulates normal photography. It creates some blur and helps make the puppet's movements look more natural. The movement is also repeatable so something like a walking or flying wing cycle can aid the animator.

Who developed Go-Motion?

Mike McAlister, Stuart Ziff, Gary Leo, Dennis Muren and of course Phil Tippett. Those are some of the main people who worked on it.

Do you think there is much future for the Go-Motion process, or is it a limited tool?

Ralston: I think it is a limited tool. The

main disadvantage is that there have to be rods connected to stepper motors to make it work. Sometimes this restricts the animator's workspace. For me, it is harder to deal with than trying to do normal stop motion. It worked well in *Dragonslayer* in the cave scenes partly because it was dark. But if I tried to use more of it on the flying scenes it would have been a disaster.

So there is no danger that computers will take over stop-motion animation.

I don't think so. I think of it as simply a tool that can sometimes be used. You have to be careful not to apply it to everything because it could be a waste of time and money.

When you worked on *Jedi*, were there any creatures you had more responsibility for than others? There was one called... I'll see if I can remember the name they gave it... Queequeg. He was in a lot of shots. He was a skiff guard.

Do you know how to spell that? No, (laughs) I'll have to get the book *The Art of Jedi* and look it up. Then there was a lizard-looking skiff guard that George had requested specifically. Klaatu I think they called it. My favorite was one never shown. I worked so hard on it and it is never seen in the film.





What jobs did you have on *Jedi*?

A year before we began shooting on *Jedi*, I worked in the monster shop doing designs. Then I went to work on *Star Trek II: The Wrath of Khan*. It was a blessing to get away from *Jedi* for a while. When I came back to *Jedi*, I shot the first space battle. I did a lot of other things, but that was the main thing for me.

Richard Edlund did some of the space battle and Dennis Muren concentrated on the ground battle. You and Richard split up the space battle scenes. He did the space battle getting the ships into the tunnels. I did the shots leading up to that, where all the TIE ships were attacking. We had a monstrous shot where all these ships were going crazy!

It is hard to pick out the scenes I did because we see 30 seconds and then we cut to another thing going on. You're in the forest, then inside the Death Star, then back in space in the middle of a battle.



"RICHARD EDLUND AND I HAD A MONSTROUS SHOT WHERE ALL THESE SHIPS WERE GOING CRAZY!"

Since you have so many film skills, do you have any aspirations to work as a director?

Yes I do. A lot of people who work at ILM are frustrated directors, actors or writers. Most people have aspirations of being more creative and I have those same goals. I don't know if anything will ever come of it, but you never know. I would probably like to do films that incorporate the fantastic element that is sort of enmeshed in my brain. I'd be foolish to try anything different.

Since Lucasfilm is doing more films, maybe you'll get a chance down the road.

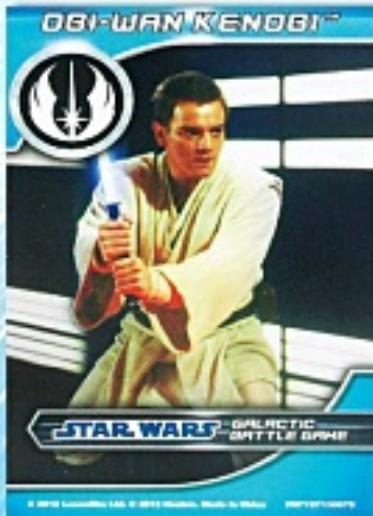
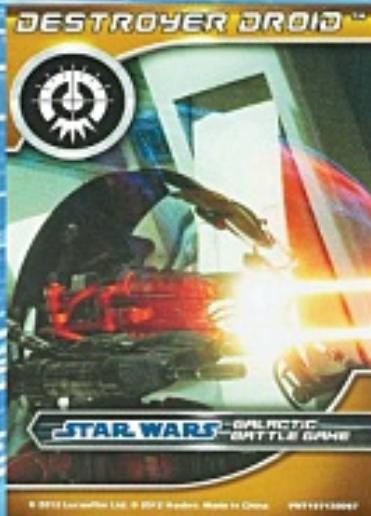
Ralston: I hope it works out that way. ILM has been a fantastic place for me to grow. The opportunities have been endless. I couldn't have found a better place to work in film. ☺



Ken Ralston spent close to 20 years at ILM, as a director of photography, sculptor, creature designer, stop-motion animator and supervisor of visual effects. He is an unusually multi-talented individual. Ken began as a camera assistant in 1975 on *Star Wars* at the age of 20 and left ILM in 1996 to head up Sony Pictures' visual effects operation. He has a major credit for visual effects on 32 feature films. He has won five Oscars for visual effects: *Return of the Jedi* (1984), *Cocoon* (1986), *Who Framed Roger Rabbit* (1989), *Death Becomes Her* (1993), and *Forest Gump* (1995). (The first four were awarded while working at ILM.) He has also won five BAFTA awards.

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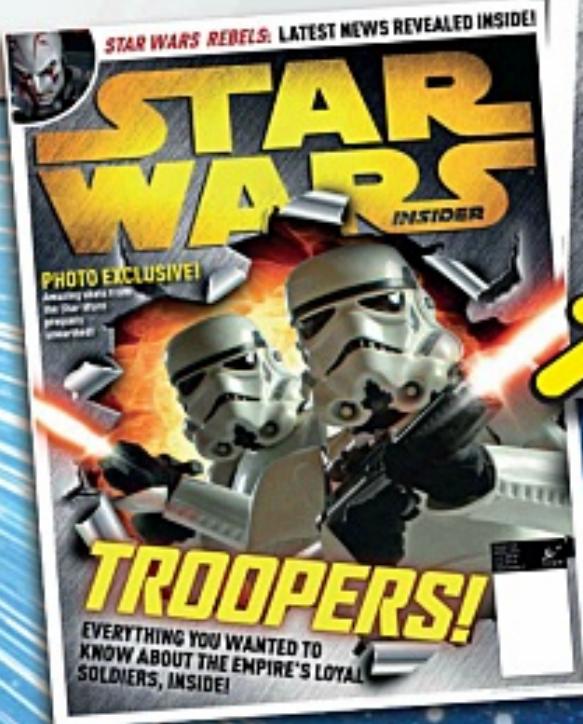
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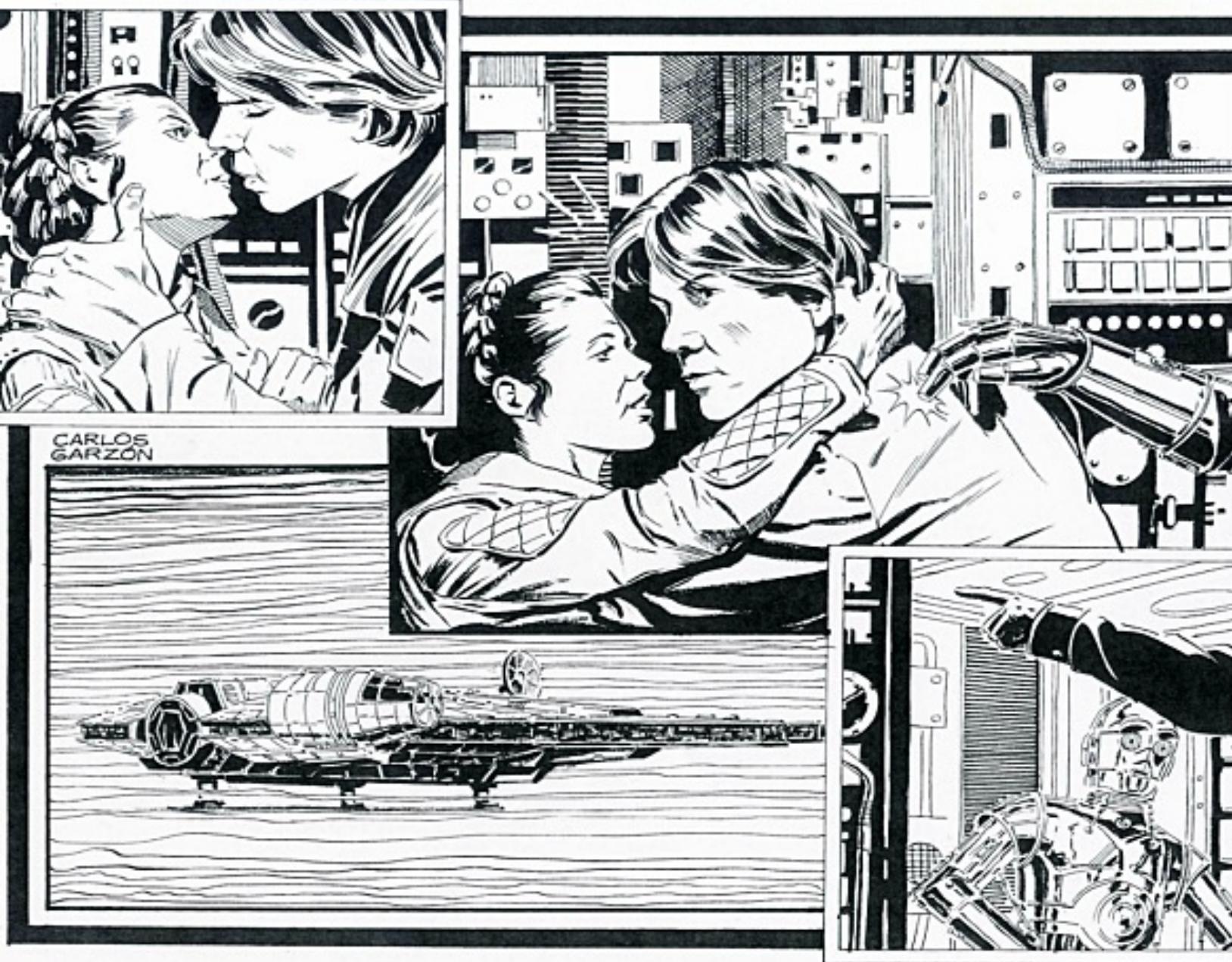
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AUTHORS OF THE EXPANDED UNIVERSE: **THE BIG THREE**

AL WILLIAMSON, ARCHIE GOODWIN, AND CARLOS GARZÓN

BY MICHAEL KOGGE

A TEAM OF THREE COMIC CREATORS HELPED SHAPE THE EARLY DAYS OF THE
STAR WARS EXPANDED UNIVERSE. THIS IS THEIR INCREDIBLE STORY!



STAR WARS

Written by ARchie GOODWIN
Drawn by AL WILLIAMSON



IT COULD BUST US FREE OF THAT COLLAPSED STAR-INCINERATIONAL WALL... IT DOESN'T KILL US INSTANTLY!

Left: Al Williamson, Archie Goodwin, and Carlos Garzón collaborated on the *Star Wars* newspaper strip (1981).

Below left: Carlos Garzón's take on a scene from *The Empire Strikes Back*. (Private commission, 2011).



In three-and-a-half decades of *Star Wars* comics, some of the trade's most well-known writers and artists have given fans their visions of the galaxy of far, far away. These include the late Russ Manning in the early newspaper strips, Marvel's top-liners like Roy Thomas, Walt Simonson, Carmine Infantino, and Chris Claremont, and the big names Dark Horse has employed since the publication of Tom Veitch and Cam Kennedy's *Dark Empire*. Even Sergio Aragones of *Groo the Wanderer* fame has provided the *Star Wars* universe with some of its funniest panels.

Yet few of these greats come close to matching the work done by writer Archie Goodwin and artists Al Williamson and Carlos Garzón on the *Star Wars* newspaper comics and Marvel's adaptations of *The Empire Strikes Back* and *Return of the Jedi*. With the epic scope of their stories and the intricate detail of their visuals, Goodwin, Williamson, and Garzón were truly a comic book team-up for the ages.

REBELS ASSEMBLE

The genesis for *Star Wars* comics originated with filmmaker George Lucas's love for Al Williamson's art. As a kid, Lucas was an avid reader of EC's *Weird Fantasy* and *Weird Science* comic magazines, in which Williamson drew many of the stories. While Lucas was in preproduction on *Star Wars*, he asked store owner Edward Summer if Williamson would be interested in adapting his space fantasy film into a comic book series. Contracted to draw the Archie Goodwin-scripted newspaper strip *Secret Agent X-9*, Williamson had to decline, as he was unable to take on additional work.

A couple of years later in 1978, after the original *Star Wars* film had become a worldwide

phenomenon, Lucasfilm's Carol Titelman approached Williamson, this time about drawing a daily *Star Wars* newspaper strip. Williamson did a test run, pencil and inking some sample panels. However, his contractual commitments again forced him to say no. Even though he loved the universe, it didn't seem like *Star Wars* was in his stars.

That changed in 1980, after Williamson and Goodwin departed *X-9* because of a financial dispute with King Features Syndicate. Proving that the third time truly is the charm, Williamson accepted Lucasfilm and Marvel's offers to adapt *The Empire Strikes Back* into comic book form. He enlisted his colleague Carlos Garzón to collaborate on the art, and with Goodwin scripting, the three went to work on *Star Wars*—a journey that would last for the next four years.

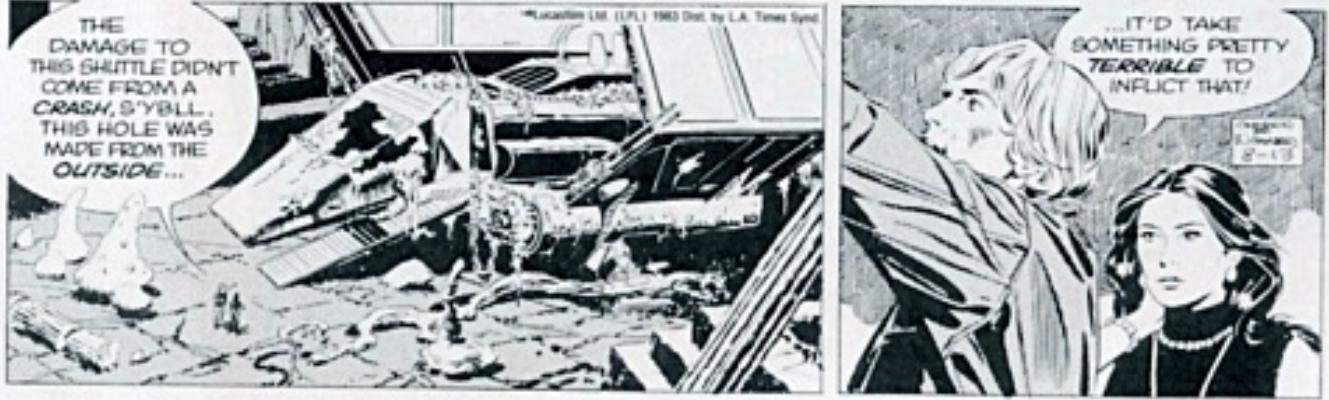
By Archie Goodwin and Al Williamson



By Archie Goodwin and Al Williamson



By Archie Goodwin and Al Williamson



AL

Alfonso "Al" Williamson was born March 21, 1931 in New York City to Alfonso and Sally Williamson. His father was a Colombian citizen and moved the family to Colombia's capital, Bogotá. There, the young Williamson took an interest in comic books, which taught him to read both Spanish and English. More than any other comic he loved Alex Raymond's *Flash Gordon* and the movie serials based on it. Early on, he started to draw his own cartoons, influenced heavily by Raymond's style.

Williamson returned to America with his mother in 1943. Passionate about becoming a professional cartoonist, he enrolled at the Cartoonists and Illustrator's School and trained under Burne Hogarth, who drew the *Tarzan* newspaper strip. Only 17, Williamson's technique seemed mature beyond his years and he began assisting Hogarth with pencil strips for the "Lord of the Jungle."

Williamson's illustrative pen-and-ink style stands apart from most comics produced in the last 50 years. Dan Parsons, who has inked more than a hundred of Dark Horse's *Star Wars* titles, says Williamson's use of lines and crosshatching to create tone "is reminiscent of a much older generation

of inkers like Joseph Clement Cole... it's almost like a 19th-Century approach."

In the 1950s, Williamson's career bloomed. He drew for a number of publishers, particularly science fiction stories for EC (Entertaining Comics). When EC had to cancel many of their titles due to censorship by the Comics Code, Williamson went on to work for Atlas (later Marvel) and Warren, illustrating many of the stories in *Creepy* and *Eerie*. In 1966, the wheel came full circle, and Williamson received his dream assignment to draw the first issue of a new *Flash Gordon* series. A year later, he took over the *Secret Agent X-9* newspaper strip, with Archie Goodwin joining him as its writer.

STAR WARS™



By Archie Goodwin and Al Williamson



Left: A selection of the Star Wars newspaper strips (1983).

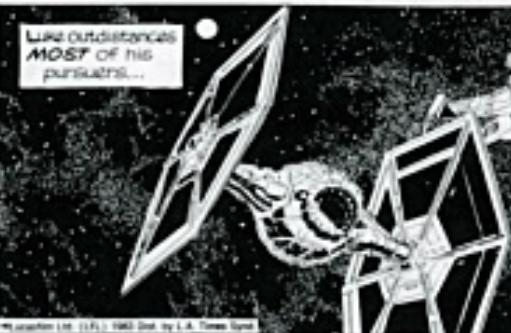
STAR WARS™



By Archie Goodwin and Al Williamson



STAR WARS™



By Archie Goodwin and Al Williamson



ARCHIE

Most know Archie Goodwin as one of comics' greatest writers and editors, but he started out wanting to be an artist. Born in Kansas City, Missouri on September 8, 1937, Goodwin's family moved around the Midwest, eventually settling in Tulsa, Oklahoma. There, the teenage Goodwin lurked about the magazine stores collecting EC Comics. Upon graduating high school, he left Oklahoma for New York City, where he was accepted into the same cartoonists' school that Williamson attended, which would be renamed the School of Visual Arts.

Jerry Pruett, who lived across the hall from Goodwin, recalls how singularly devoted his friend was to comics. "Archie was totally focused. He knew exactly

GOODWIN AND WILLIAMSON FORMED A PARTNERSHIP THAT LASTED 35 YEARS.

what he wanted to do. It wasn't just that he wanted to be an artist, he wanted to do comics and he went right after it. He was terrific. He wrote all the time, he'd do little short stories, and figure out how to plot a sequence of frames." Later on, as an established writer and editor, Goodwin would put his artistic skills to good use and sketch out layouts for the artists.

Pruett was there when Goodwin first met Williamson. Larry Ives, a mutual friend, was a big fan of Al Williamson and had visited the master in his Brooklyn studio. An excited Ives went back to his buddies and told them "Let's go meet him again," Pruett remembers. "Poor Al was

then confronted with Larry Ives, Archie Goodwin, and myself."

Since Williamson had begun professionally drawing in his teens, he was only a few years older than the art students. The group started to hang out frequently, gossiping about their favorite comics. "Archie and Al hit it off more than anyone else," Pruett says. "They started working together, with Archie writing." Williamson recommended Goodwin for his first major comic book scripting gig, and later, Goodwin returned the favor, finding Williamson work. Their partnership would last for the next 35 years.

CARLOS

Like Williamson and Goodwin, Carlos Garzón devoured comic books as a kid, often falling asleep with one on his chest. He was born in Bogotá on May 22, 1945, and it was his home country of Colombia that connected him to Williamson. Learning that the artist behind the reboot of *Flash Gordon* had grown up in Bogotá, Garzón sent Williamson a letter and samples from his own adventure comic strip, *El Dago*.

Williamson liked the art and soon after asked Garzón to assist him in his New York studio. In 1970, Garzón began living his dream, drawing alongside his idol. He took over Williamson's duties for the newspaper strip *Ben Big Bolt* and also worked on Gold Key's *Flash Gordon* series. "Al was this fantastic person, very serious, yet with a fantastic sense of humor," Garzón says. The studio would either echo from the men's laughter or be filled with the quiet strains of Williamson's favorite classical music.

Right: Carlos Garzón's take on Obi-Wan's battle against the Separatists and the Imperial attack on Hoth (Private commissions, 2011).



WILLIAMSON AND GARZÓN HAD
A THREE-MONTH DEADLINE TO ADAPT SIX
ACTION-PACKED ISSUES!

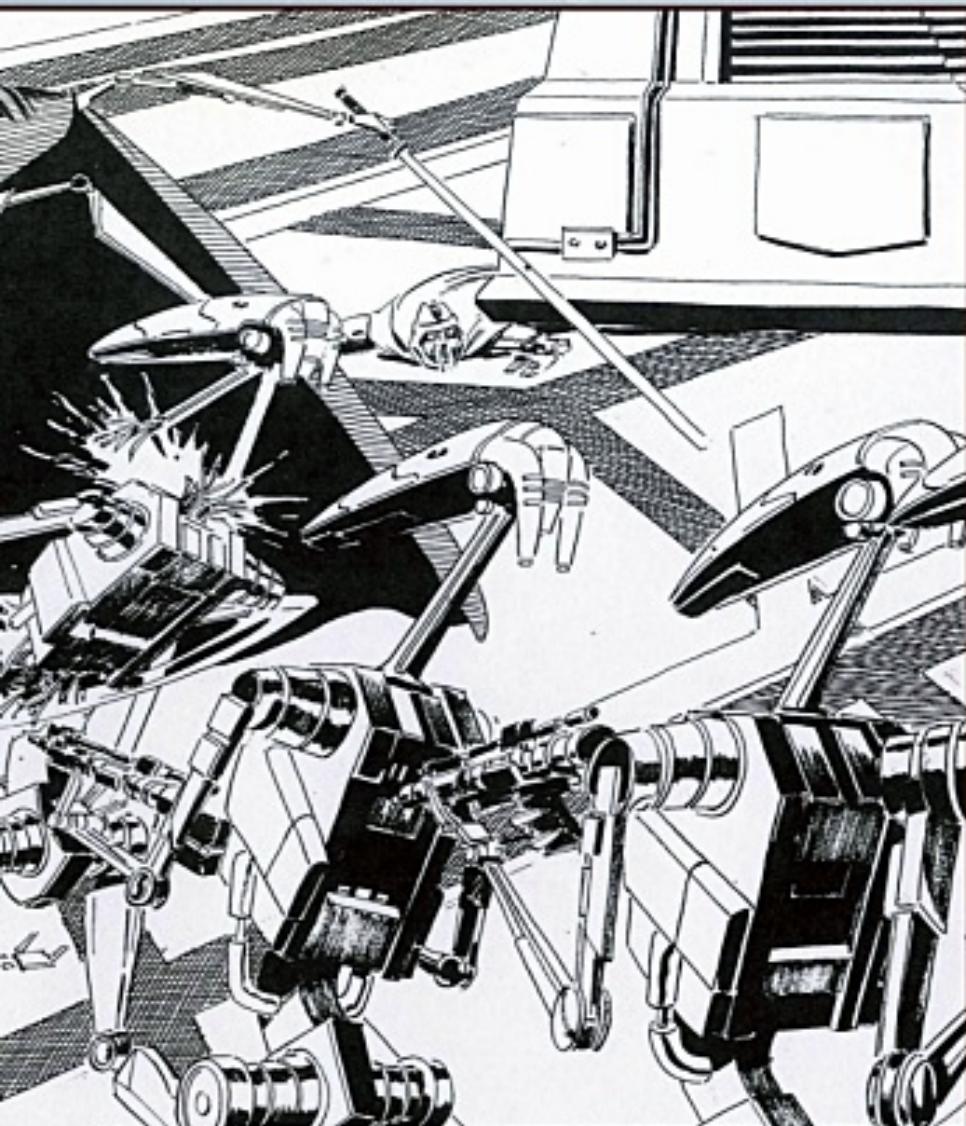
EMPIRE OF THREE

By 1980, Goodwin had become one of the most prominent writers in comics. At Marvel he scripted the opening issues of *Iron Man*, co-created *Spider-Woman* and one of the first African-American superheroes, *Luke Cage*, and rose to the role of Editor-in-Chief. He took over scripting duties for Marvel's *Star Wars* monthly on issue 10 and

remained the title's lead writer from 1978 to 1981.

When Marvel decided to serialize *The Empire Strikes Back* within the monthly's continuity, Goodwin later revealed on the letters page they "did some arm-twisting to convince Al Williamson and Carlos Garzón to do the artwork." The assignment was a difficult one. They had a three-month deadline to adapt six action-packed issues of the most anticipated motion picture sequel of all time.

Goodwin spent a week during the summer of 1979 at the Lucasfilm offices in Los Angeles, working with

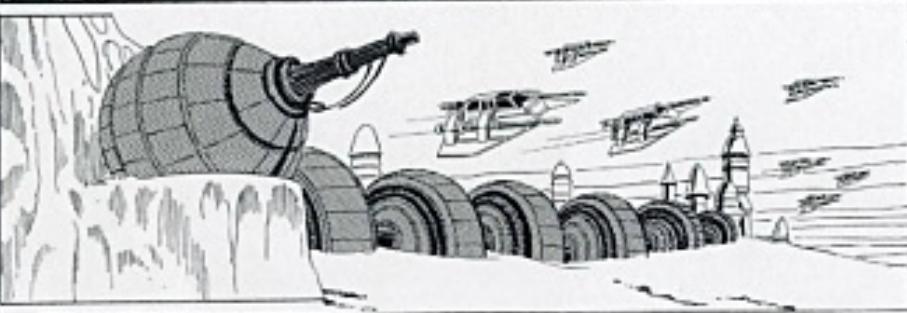
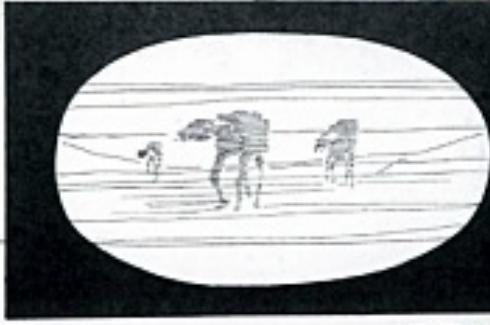


Lucasfilm editors Diana Attias and Valerie Hoffman to select the best photo references from *Empire*. Utilizing these references, along with Joe Johnston's storyboards and Ralph McQuarrie's production paintings, Williamson and Garzón collaborated on the art. Unlike the usual comic-book arrangement of a separate penciller and inker, both worked concurrently, often switching back and forth between panels to create a seamless style. Although Garzón maintains, with a laugh, "I never inked Al Williamson."

While Williamson preferred drawing the characters, Garzón was adept at depicting anything mechanical, from the spaceships and vehicles to the dense technology seen in the backgrounds.

The realism of the *Star Wars* props amazed Garzón. "In other movies you see the plastic, but in *Star Wars*, it is well made," Garzón says. "They use all the real hardware. Everything is perfect." One of *Empire*'s unique designs became Garzón's favorite to draw. "The walkers were fantastic. A nice surprise. Nothing was like them."

Marvel collected and published their *Empire* adaptation in a variety of formats, from illustrated paperbacks to "Super Special" magazines, so as to attract dedicated and casual fans alike. Discerning readers noticed minor differences between versions. One marked contrast occurred in the paperback, where Yoda was purple and appeared more gnomish, based on the original McQuarrie paintings. Though the paperback was already at the printers, Lucasfilm provided Williamson and Garzón with Yoda's new design so that they could redraw the Jedi Master to his familiar green "Muppet" self for the monthly comic.



CARLOS GARZÓN

RETURN OF THE THREE

Sales of *Empire* were spectacular and Marvel hired the team three years later to adapt *Return of the Jedi*. In the meantime, Lucasfilm contacted Williamson again about doing the *Star Wars* newspaper strip, since illness prevented Russ Manning from continuing. Though an oft-repeated—and false—rumor is that Goodwin had written for the strip under the pseudonym of Russ Helm, Goodwin did work on the daily, scripting an adaptation of Brian Daley's novel *Han Solo at Star's End*. Williamson pitched Lucasfilm that Goodwin stay onboard and Garzón to assist with the art (though uncredited). When Lucasfilm agreed, this time Williamson couldn't say no.

From February 1981 to March 1984, Goodwin, Williamson, and Garzón's stories of the "Star Warriors" entranced newspaper readers. Among the tales they put to panels were a retelling of the story of the bounty hunter from Ord Mantell and the introduction of Luke's first girlfriend, Tanith Shire. Moreover, they initiated one of the first ties of continuity between *Star Wars* comics and fiction. The shipyards of Fondor, mentioned only in passing in Daley's *Han Solo at Star's End*, became visualized as an industrial setting for one of Luke Skywalker's adventures.

Their stories did not fade away with the newsprint. Russ Cochran published a limited edition of the collected strip in 1991. And in 1994, Dark Horse colorized and expanded all the strips for a 20-issue comic book series and three graphic novel compilations.



Above: A self portrait of Garzón, held in Imperial custody! (Previously unpublished)

Left: A scene from *The Phantom Menace*, drawn in Garzón's inimitable style. (Private commission, 2011)



END OF AN ERA

When the prequels arrived in 1999, sadly the team was no longer intact. Goodwin had succumbed to cancer in 1998 at the age of 60. Professionals and fans alike eulogized him in numerous tribute books and memorials. Williamson's last *Star Wars* project would be inking Dark Horse's adaptation of *The Phantom Menace*. He passed away in 2010 in his home in upstate New York.

Williamson's style, however, persists to this day in *Star Wars*. "When you think of Al Williamson, you think of classic *Star Wars*," says Parsons, who has endeavored to recreate Williamson's crosshatching in Dark Horse's new *Star Wars* monthly to give it the spirit of those classic comics.

Carlos Garzón now lives in Orlando, Florida, where he is working on a long gestating graphic novel and a children's book. His connection with *Star Wars* continues, having had new work featured in the Abrams book *Star Wars Art: Comics*.

As for the hard work necessary to capture *Star Wars* on the page, "You have to love these things to pull it off," he says.

Special Thanks to Carlos Garzón and Ryder Windham.

EXPANDED

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UNIVERSE

McQUARREY REVISITED



R.M'QUARREY/P.BATEMAN

*STAR WARS INSIDER'S EXCLUSIVE
SPECIAL FEATURE EXPLORING ARTWORKS CREATED
BY RALPH MCQUARRIE CONTINUES.
HERE, RALPH'S FRIEND AND COLLEAGUE, ART DIRECTOR
AND CONCEPT DESIGNER PAUL BATEMAN, PRESENTS
A "PRODUCTION ILLUSTRATION" BASED ON ONE OF RALPH'S
EARLIEST IDEAS FOR *THE EMPIRE STRIKES BACK*...*





It all started with a little innocuous-looking email from Lucasfilm: "Paul, how would you feel about creating a painting based on one of Ralph's sketches?" How would I feel? Well, quite moved for a start, then extremely intimidated, but mainly just enormously honored. How could I say no?

As the second Celebration Europe convention approached, Lucasfilm, along with Reed Pop, had decided that an appropriate way to mark the occasion would be to commission a painting inspired by one of Ralph's beautiful sketches of Vader's castle. To add to the fun, a limited edition lithograph and a colorful beer Stein bearing the image would be available from the official store!

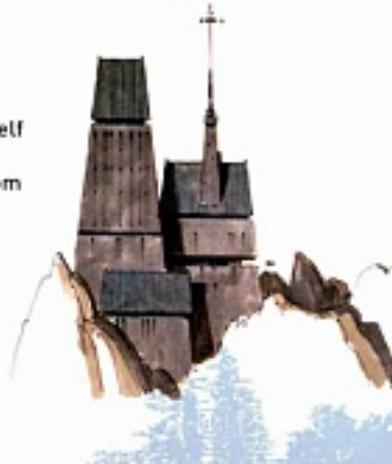
The Dark Lord's Retreat...

Vader has a castle? Well yes, at least back in September of 1977, it was certainly looking like he would have one. As preparation began on Episode V, George Lucas asked Ralph if he would start designing Darth Vader's icy home: a huge metal fortress buried amidst a bunch of foreboding snowy mountains.

Every shape and arrangement imaginable was explored. Dozens of sketches were produced, both of exteriors and interiors. Some even included sketches of the castle's stranger residents: an assortment of creepy gargoyle-like creatures. Perhaps they were Vader's pets, or just his favorite guard beasts?

As the *Empire* story developed, Vader's castle would eventually find itself relocated to a boiling lava planet, and then, later still, it would be dropped from the script altogether.

I must extend a very special thank you to Travis Allen at Reed Pop, and especially to Matt Martin and Chris Spitale at Lucasfilm.



This page: Ralph McQuarrie's assorted designs for Darth Vader's castle.

ABOUT PAUL BATEMAN

Paul is an art director and concept artist based near Pinewood Studios in London. He can often be heard on the popular podcast *Rebel Force Radio*. Follow him on Twitter @PaulRMO.

STAR TREK

THE OFFICIAL MAGAZINE

NOT FINAL COVER



STAR TREK INTO DARKNESS

Much was made of the darker themes of the latest film! Did it really break new ground for *Star Trek*, or did the Prime Target get there first?

INTERVIEWS

We talk to Gates McFadden, The *Enterprise*'s own Dr. Beverly Crusher, along with guest stars Douglas Tait, Rachel Nichols and Lisa Wilcox!

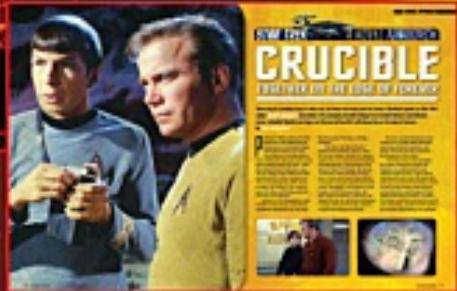
DARKER THAN DEATH OR NIGHT

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ALEX TAVOULARIS

THE FIRST BOARDER

WITH ONLY RALPH MCQUARRIE'S PAINTINGS TO GO ON, ALEX TAVOULARIS WAS TASKED BY GEORGE LUCAS TO DO THE VERY FIRST STORYBOARDS FOR WHAT WAS THEN "THE STAR WARS." AN INTERVIEW WITH THE ARTIST, AT LONG LAST, MEANS THAT ANOTHER ESSENTIAL PUZZLE PIECE IN THE MAKING OF THE PHENOMENON FALLS INTO PLACE. WORDS: J. W. RINZLER

At work on the second storyboard book—*Star Wars Storyboards: The Original Trilogy*—I finally had a good lead on Alex Tavoularis. I'd been meaning to contact him for years, literally, but other work had always interfered. But now, as we were finishing up the design and layout, it felt essential to have his commentary on his boards. I mailed [yes, "mailed"!] the same letter to two addresses—and, thankfully, received an email from Alex a couple of weeks later. He would be happy to be interviewed.

First a little background. Most of the scenes Tavoularis storyboarded came from George Lucas's second draft script, though a few would spill over into the third draft, as the artist responded to Lucas's descriptions of action. Indeed, thanks to our conversation, Alex sent over six or so scans of storyboards that were not in the archives—four of which show the rescue of Deak Starkiller from the



Imperial prison of Alderaan, the only known visualization of that sequence and hitherto unknown. [The scans come from the collection of Charles Lippincott, then vice president of marketing and merchandising for Lucasfilm.] This iteration of the rescue took place between the second and third drafts, when Lucas had changed Luke into a girl [who looks like Leia here].

Judging by my own research and what Alex remembers, it would seem that he worked for six weeks or more, during the spring and summer of 1975. As far as I know, this is the first time Alex Tavoularis has ever been interviewed. Parts of this interview are being used as commentary in the book, but *Insider* is publishing here the full interview.





Left: Alex Tavoularis's sketch of Luke-as-Leia and Darth Vader. Leia was used as the model for "Female Luke," when George Lucas changed his lead character to a girl between his second and third drafts.

Left, below: Tavoularis and Star Wars poster artist Drew Struzan at a private party, circa 1975.

THE COPPOLA CONNECTION

J. W. Rinzler (JWR): How did George Lucas find you? Was it through your brother, Dean Tavoularis, who was working with Francis Ford Coppola?

Alex Tavoularis (AT): Yeah. Francis had started American Zoetrope. I don't know how invested Lucas was in it, but there was that relationship [Lucas was a co-founder and executive vice president]. That was a big building, they had the whole building on Folsom. Francis had started working on *The Conversation* [1974], and my brother was production designer, so I started working on *The Conversation*. That was the connection. I remember George talking to Francis right out in front of that Zoetrope building, saying, "I'm going to start this project and I want to get it storyboarded."

"I ALWAYS KNEW I WANTED TO BE AN ARTIST. MY HEROES WERE MILTON CANIFF, HAL FOSTER AND ALEX RAYMOND."

JWR: So *Star Wars* was your second film? AT: Well, I worked on *Little Big Man* [1970]. I wasn't a regular employee like my brother [Dean Tavoularis was production designer], but I did some work on it. So I'd seen a motion picture company working; I'd worked on a set. On *The Conversation* I was credited as a location coordinator, because in those days that was a non-union title and I wasn't in any union.

JWR: What did you actually do? AT: I did do some location scouting, but mostly I helped my brother, as an assistant art director, drawing and designing.

JWR: What was your background in art? Did you start as a kid? AT: Oh, yeah. I always knew I wanted to be an artist. My heroes then were Milton



Caniff and his *Terry and the Pirates*. I liked the styles of Hal Foster, who did *Prince Valiant*, and Alex Raymond, who did *Flash Gordon*. When I got out of high school, I wanted to go into architecture. So I went to a trade school in downtown LA and took drafting classes. In those days, in high school, you got a great education, and I had already taken some drafting classes, even in junior high.

At the trade school I really learned architecture. I was always drawing and painting, but I think figuring out the BTUs [British Thermal Units] to determine the size of a heating and cooling system for a building in the summer as opposed to the winter was the kind of thing I didn't want to do—so I switched to illustration. I then went to the Art Center, College of Design. It's a pretty famous school. It's in Pasadena now, but in those days it was just west of downtown. All the art schools were there.

JWR: Were you a sci-fi fan?

AT: I don't think I was ever a fan, but I admired the artwork produced by many artists that had worked in that genre. One of my favorites was Virgil Finlay. There were others.

JWR: Did you grow up in LA?

AT: Yeah. My brother, Dean, got into Disney—he got a job doing in-betweening [generating intermediate frames between two key frame images to give the appearance that the first image evolves smoothly into the second image—Ed],

Clockwise, from top:
A particularly fierce
take on Darth Vader;
on location shooting
The Godfather: Part II
in Tahoe, circa 1973.
Tavoularis is flanked
by Mone Houghton
(daughter of Buck
Houghton, producer
of the *Twilight Zone*
series) and screenwriter
Melissa Mathison; the
opening shot that
would change
everything: the droids
begin their journey
across Tatooine;
stormtroopers in the
midst of battle.



"I MADE SEE-THREPIO KIND OF LIKE METROPOLIS,
KIND OF ART DECO. IT WAS A GOOD THING THEY
DIDN'T USE MY IDEAS ON THAT ONE!"

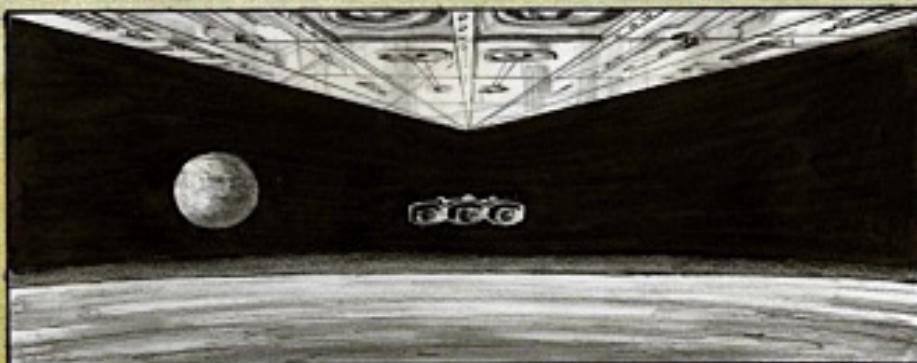
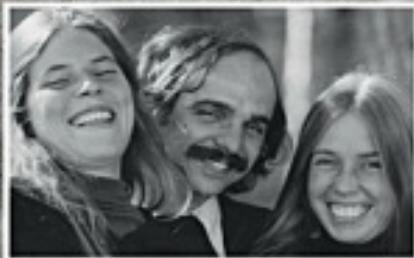
back then when everything was hand done. Then he went into live-action—and he became an art director and a production designer. That's when I came in and worked with him on a small level. It was a long time ago.

JWR: Do you remember how Dean met Coppola?

AT: No. All I remember is that I was working for this company that would make

landscapes and seascapes for sale and hearing that Dean had got a job working for this new director on a gangster movie—I didn't even know about *The Godfather* [1972].

To be honest I was very inexperienced. George was a filmmaker and I was just an illustrator and a painter, with very little movie experience. I didn't understand the idea of continuity and angles, and that sort of thing. So I went in there as an artist



who really didn't have storyboard experience.

JWR: Did George explain to you how storyboards work?

AT: No, he didn't have to. I think he was specific in his thinking, so he would see a sequence and think, *That's how I'm going to film that*. He'd work from some idea. Like where the robots get stuck under some kind of electronic console. There were certain things—you know, where the guy gets his arm ripped off—that was in the *Starkiller* script [second draft], but that didn't end up in the movie.

JWR: Did he give you a copy of the script and say, "Storyboard this part?"

AT: George would go over a sequence with me and he was always specific. I worked with Francis Coppola, too, and he was specific, but there was something different in the way George was. We would have meetings and I would draw.

JWR: Where did you work at that time?

AT: George had this place in San Anselmo. He had just fixed it up from the money he had made on *American Graffiti*. He built a theatre and some offices [at Park Way house], so I just started working there. The only artist prior to me was Ralph McQuarrie. So it was George who I would see every day, and Gary Kurtz.

After a while I started working at

home, and then I would come in every other day or every three days. I was doing all this work with charcoal pencil and I would come in and show them to him that way.

JWR: Had you seen *American Graffiti*?

AT: Yes and I thought it was great. I still remember most of it, because it rang true with my recollections of high school just before graduation, as it did with many others in my generation.

JWR: Colin Cantwell had done a few prototype models, too. If you look at your *Star Destroyer*, I think that's based on his model.

AT: Oh, sure, I must have forgot. Yeah, that stuff was all pre-designed. If you look at See-Threepio and my renditions of him, I made him kind of like *Metropolis*, kind of Art Deco, though he changed throughout my boards. I can't remember if I did that at George's behest, but maybe he said we could see if we could come up with some other looks. It was a good thing they didn't use my ideas on that one!

JWR: I've had the good fortune to hold your beautiful original drawings in my hands in the archives.

AT: That's nice of you to say that. I remember George saying, "Well, we're gonna keep these." Some people don't care about that, but George was farsighted, I guess, and kept the drawings.





JWR: You said that George was kind of different from Francis. How would you describe that difference?

AT: Well, George was methodical, that's the way I remember him. I can't say anything better than that. He was a clear thinker and a logical thinker. I think Francis was as well, but his expression was more emotional. Maybe in artistic intent they were very similar, but in the way they expressed themselves, they were different.

JWR: You were the first to storyboard one of the most famous shots in the history of cinema: the Star Destroyer coming in over the audience's head, chasing the rebel ship. Do you remember George talking to you about that shot?

AT: Yeah, over the top of the frame. That was pretty spectacular. I didn't board that as well as I could have. I should have had a shot in-between that, where you see the underneath of the ship, where you really get the feeling of this giant thing coming into the frame. I boarded it that way, but I don't think I got the drama.

And how the lettering goes... George was inspired by the old *Flash Gordon* serials. A lot of the stuff I did was after Ralph McQuarrie's work. Like, there was one shot of the Death Star, an over-the-shoulder shot looking out of a cockpit. People ask me about that a lot, and basically I just took that from Ralph McQuarrie.

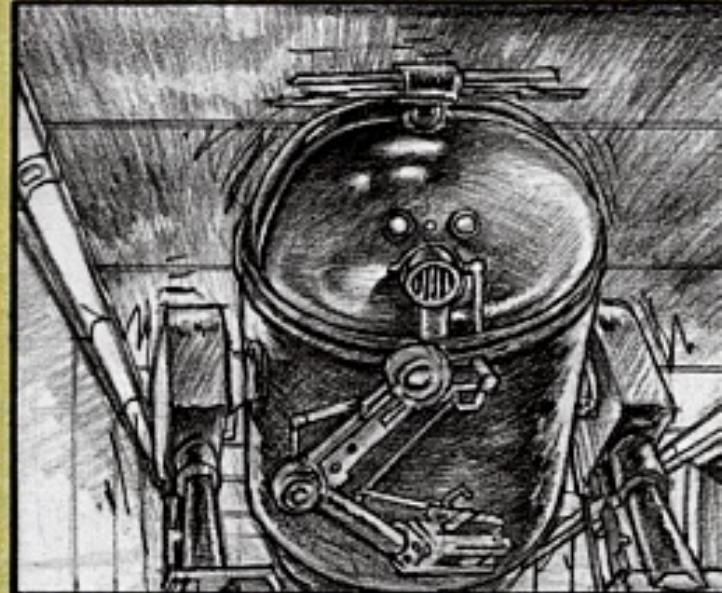
There was the influence of World War II movies, too. Do you remember *Wing and a*

Prayer [1944]? You have this thing where the Japanese plane would kill a beloved character and then the other Americans would come in and avenge his death. You know, those simple theatrical emotions. I think that had been very unpopular for a very long time in American filmmaking [in the 1960s and early 1970s] and people wanted it, and George is the one who brought it back.

I also remember him telling me that when we see movies, like *Forbidden Planet* [1956], we see modernism and it's always pristine and clean. But eventually, even if it's built a thousand years from now, it's gonna wear out. That's the kind of thing people forget. *Star Wars* has been copied a million times, but it was the first to do that [create a used universe]. And having the bad guys in white—that was really groundbreaking.

JWR: Do you remember George talking to you about Darth Vader? Because when you drew him, when he comes in, he does this thing that wasn't in the movies—where he kind of shouts or laughs, and the shout scatters the troopers on both sides.

AT: I don't specifically remember that, but I remember thinking that Darth Vader should be scarier-looking than what they actually came up with in the movie. I was probably wrong about that. George wanted



that shot where Vader comes through the door, real dramatic, using this point-of-view that makes him seem omnipotent. So what you do is you go low on the camera angle and wide, not too wide, but wide enough to distort it a little bit.

JWR: How long did you work on *Star Wars*?

AT: Not very long. I think about six weeks. George had given me an idea of how long he would employ me. At the end of the term, I was thinking, I need to get some work lined up. And Dean said we could go to the Philippines and work on *Apocalypse Now* [1979]. So I said, "Sure, George is gonna let me go," and I made the deal and I told George. But he said, "Oh, too bad, because I think I would have kept you longer."

And the funny thing was, if I had known that, I wouldn't have gone to the Philippines, because my wife was pregnant. It did double my salary though! I wasn't getting much from George.

JWR: At that time, George was paying for everything out of his pocket because the studio wasn't paying for much—if any—preproduction.

AT: I think I knew that. I mean, I was happy to have that job. It was great; it was fun.

JWR: After you left for *Apocalypse Now*, Joe Johnston came on, with others, to do the bulk of the storyboarding. Did you ever meet them?

AT: I never met Joe, but I admired his kind of drawing very much: It's to the point, and basic, what storyboards should really be, more than what I did. You don't need drama in storyboards; they're for the director, they're not comic books. If I was a director I would rather have storyboards like Joe

Johnston's rather than ones like mine. [Laughs] I was pretty fast, though.

JWR: How fast?

AT: I could do those frames in... I mean, not as fast as Joe Johnston! That's for sure. You can't be, right? The other thing, it's not just about drawing, it's posing and thinking of what the next frame should be, but I think I did about four panels a day.

JWR: Do you remember any previews or seeing any early edits of *Star Wars*?

AT: Yeah, I remember there was a screening in San Francisco and these kind of dour-looking people; there were people who didn't like it.

George had a party at a house, with

Marcia [Lucas], and he had a dog named Indy. It was a party George threw for the people who were locally available that had worked on *Star Wars*, so I came with my wife. There were a lot of people, so we didn't talk much, but I remember him saying something like, "Finishing this movie was like dragging a dead elephant across a football field." And I thought, Well... God! That really hit me.

Later I noticed that he wasn't directing so much anymore. And that in reality he wanted to direct from behind a desk—he didn't want to deal with all the baloney.

JWR: He didn't want to do that again. He told me it nearly killed him.

AT: But you know, he certainly was able to express his creative ideas without directing. So he can have someone direct for him.

When *Star Wars* came out, I was just back from working on *Apocalypse Now* and it was huge. I remember looking around and—I just didn't expect that! ☺

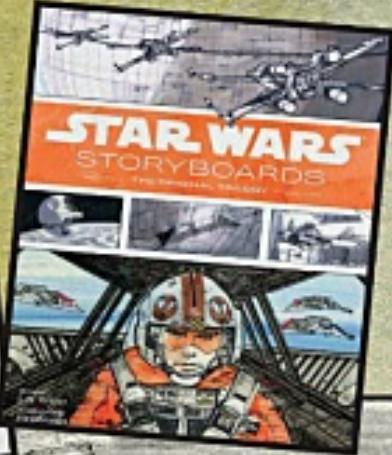
EXPANDED

The most recent movie Alex Tavoularis worked on was *The Forger* (2012), with Lauren Bacall and Alfred Molina.

Be sure to check out *Star Wars Storyboards: The Prequel Trilogy*, on sale now, and *Star Wars Storyboards: The Original Trilogy*, on shelves May 2014!

UNIVERSE

Clockwise, from top, left: Vader rips the arm off of a defeated rebel (a violent scene that wouldn't make it to the final draft); the droids, a Y-wing prepares for takeoff in a newly discovered base; and Darth Vader is rescued from Alderaan by Chewbacca and Luke-as-a-giant, with Han Solo in stormtrooper disguise—in another newly discovered base.



"I REMEMBER THINKING THAT DARTH VADER SHOULD BE SCARIER-LOOKING THAN WHAT THEY CAME UP WITH IN THE MOVIE!"



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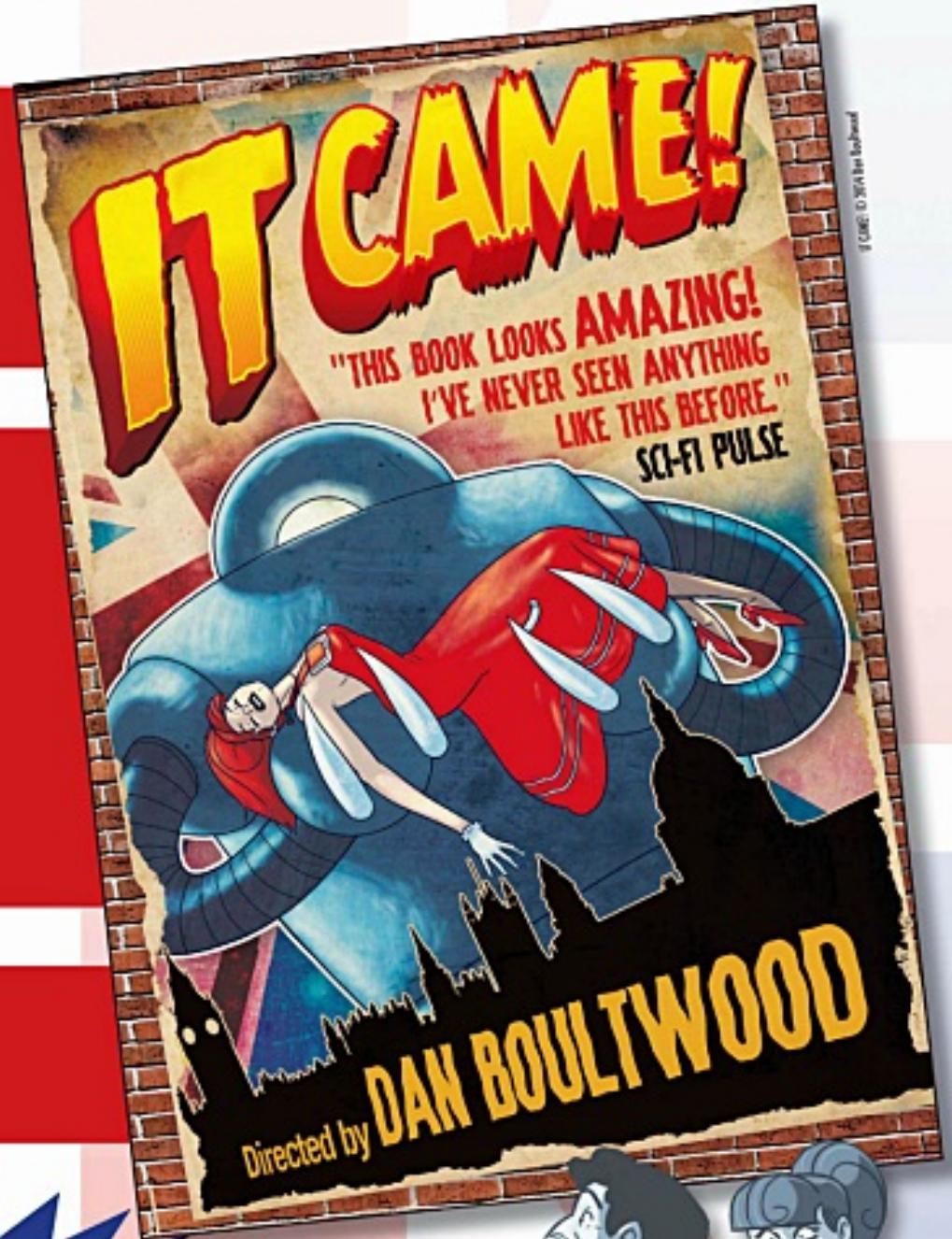
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Tippett at work
making the
rancor creature
Episode V

TIPPETT TALKS

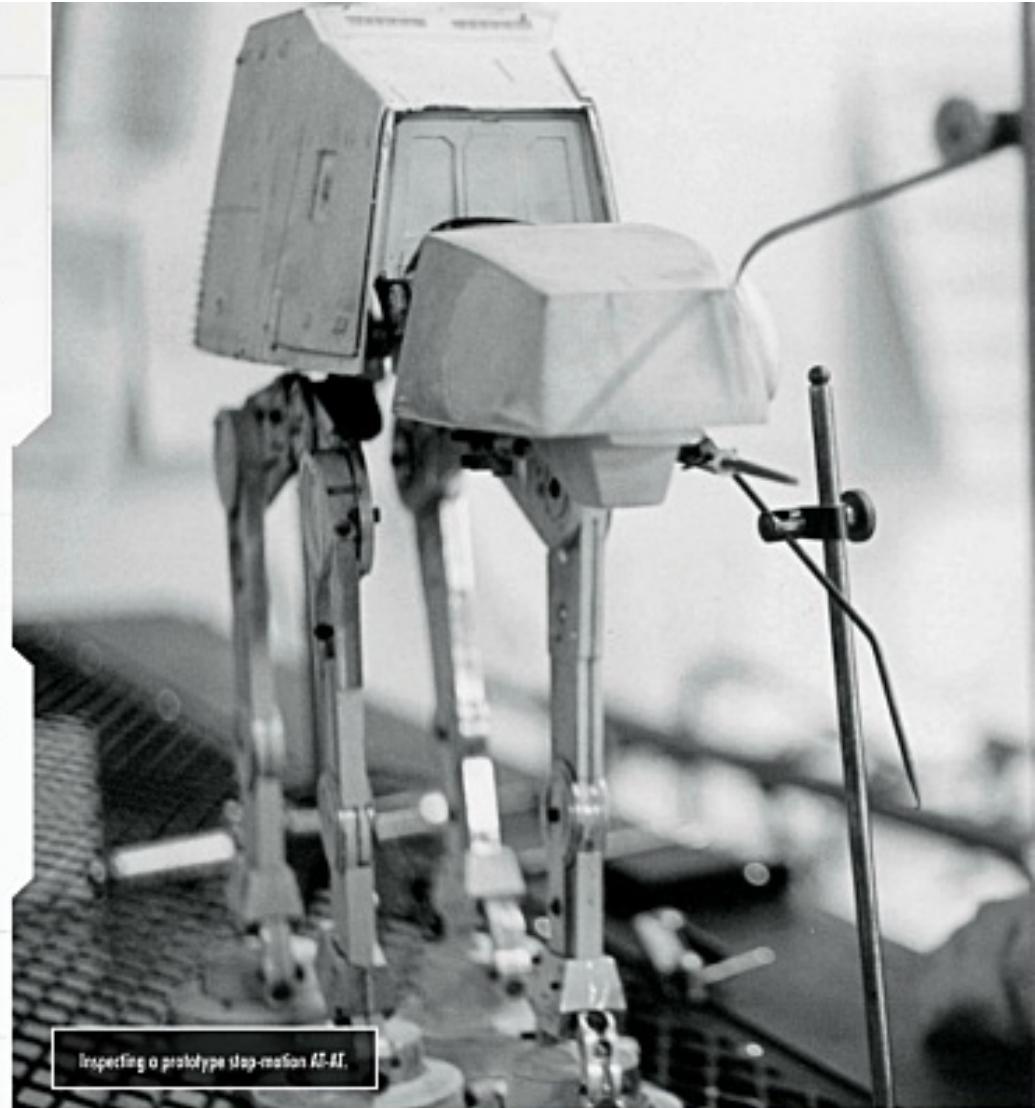
PHIL TIPPETT ENTERED THE LUCASFILM FOLD WITH HIS EFFORTS ON *A NEW HOPE* AND *THE EMPIRE STRIKES BACK*, BEFORE HIS CREATURE AND STOP-MOTION WORK WON HIM THE OSCAR FOR BEST VISUAL EFFECTS ON *RETURN OF THE JEDI*. *STAR WARS INSIDER* CATCHES UP WITH THE ICONIC CREATURE-CREATOR FOR AN EXCLUSIVE CHAT. WORDS: CALUM WADDELL

"In those days it was a lot of work," laughs Phil Tippett, looking back at his days of long hours and little rest on 1977's *Star Wars* and its first two sequels. "But, you know, I loved it. It was a period that was very unique."

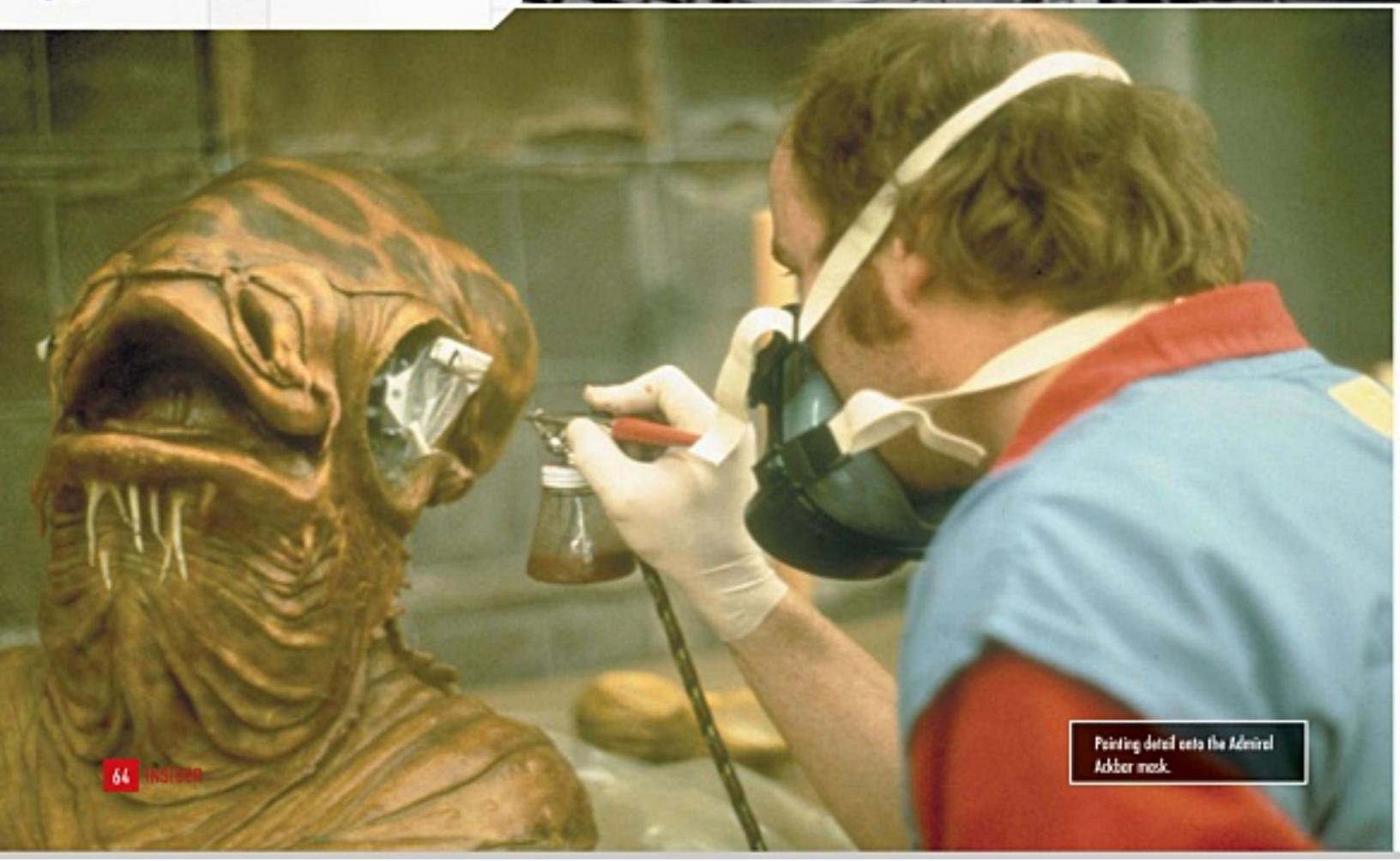
Back in 1977, Tippett was an ambitious stop-motion animator and creature-creator who was eager to follow in the footsteps of the late, great Ray Harryhausen. Early experience had come from the low-budget B-movie *The Crater Lake Monster* (1977), but Tippett was about to find himself, at the age of just 25, thrown into one of the biggest blockbusters in Hollywood...

"I think every effects person in Los Angeles ended up doing something on *Star Wars*," chuckles Tippett. "I got involved because I had friends in common with Ken Ralston [see page 36—Ed]. He adds, referring to the visual effects genius who also assisted as a cameraman on *A New Hope*. "They had been at ILM photographing spaceships for *Star Wars*—and it had taken them over a year to do. Then George [Lucas] got back from filming in England, and he was not happy with some of the things that he shot over there. I understand that he felt a lot of the stuff they did in England for the Mos Eisley Cantina scene was just not 'alien' enough—and maybe a little bit too much like Beatrix Potter!"

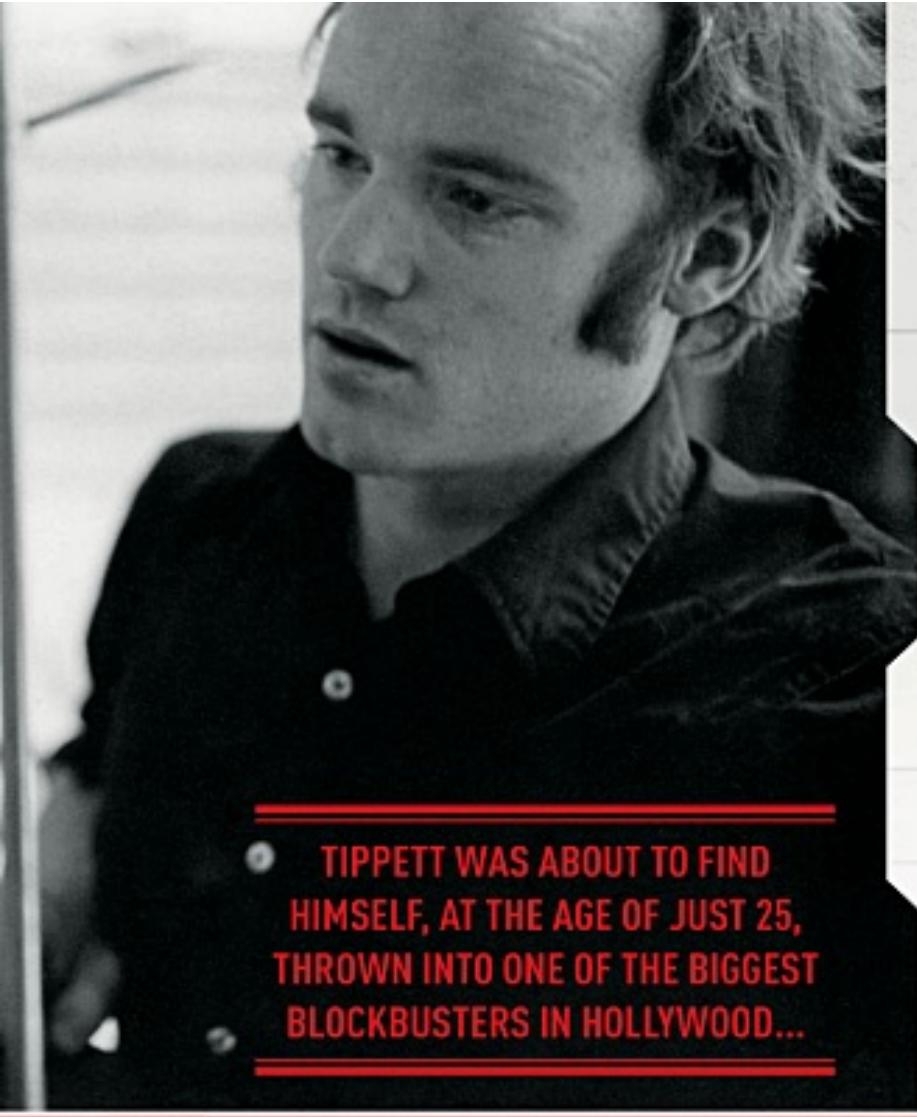
As a result, Lucas initiated some reshoots of the now-iconic Cantina sequence—only this time with a cast of more intergalactic-appearing oddities sharing screen space...



Inspecting a prototype stop-motion AT-AT.



Painting detail onto the Admiral Ackbar mask.



TIPPETT WAS ABOUT TO FIND HIMSELF, AT THE AGE OF JUST 25, THROWN INTO ONE OF THE BIGGEST BLOCKBUSTERS IN HOLLYWOOD...

CREATURES OF THE CANTINA

"Originally it didn't look so good—I remember there was an 'alligator guy' and some stuff like that," recalls Tippett. "So George convinced Fox to put together a little team of guys, under the auspices of Rick Baker, to make it look better. Then he hired a bunch of stop-motion animators—which included me! For a six-week period we just banged out as many aliens as we could. We used a lot of Rick's masks and some designs that we had fabricated on our own. Then we packed everything up, put on some costumes, wore the masks, and appeared in the sequence. George directed us and Carroll Ballard, who was doing some of the second unit photography, shot the scene. I think we only had two days to film the Cantina [pick-ups]."

Nevertheless, this two-day stint on *Star Wars* led Tippett onto a decade-long association with Lucasfilm...

"What happened is that during the period of working on the Cantina sequence, George came over to look at the progress of the masks and stuff," explains the artist. "Luckily, I had some of my stop-motion puppets sitting on the shelves. They caught George's eye and he began to talk to me about them. The movie *Westworld* had come out a few years before *Star Wars* and George liked the holographic effects that were in that movie. So, after seeing my stop-motion material, he said, 'Hey, if you can do this sort of work, let's do the chess set scene in the Millennium Falcon that way.' That is what really began our relationship and led to the other films we did..."



Detailed mask work on the creatures for the reshoots that would bolster the Cantina sequence in the original *Star Wars*.

A PLACE FOR PRACTICAL

Of course, in the 1997 re-release of *A New Hope*, some of Tippett's creations had been replaced with some updated digital figures...

"Well, CGI is the tool that is used to create effects these days," he responds. "But I think a lot of practical work from that era holds up better. Last year, I went to a 30th anniversary screening of *Return of the Jedi* and they found a really good 1983 print that had none of the later computer graphics in there [shown at Pixar to celebrate the release of the *Making Of* book—Ed]. It was in really good shape and I was really shocked at the work we did back then—some of it is so much better than a lot of stuff you see today."

To me, these first three *Star Wars* movies really hold up as great special effects movies. With CGI, everything works in more or less the same way, and everyone's skill-set is at the same level. The tools that you have to play with are all the same."

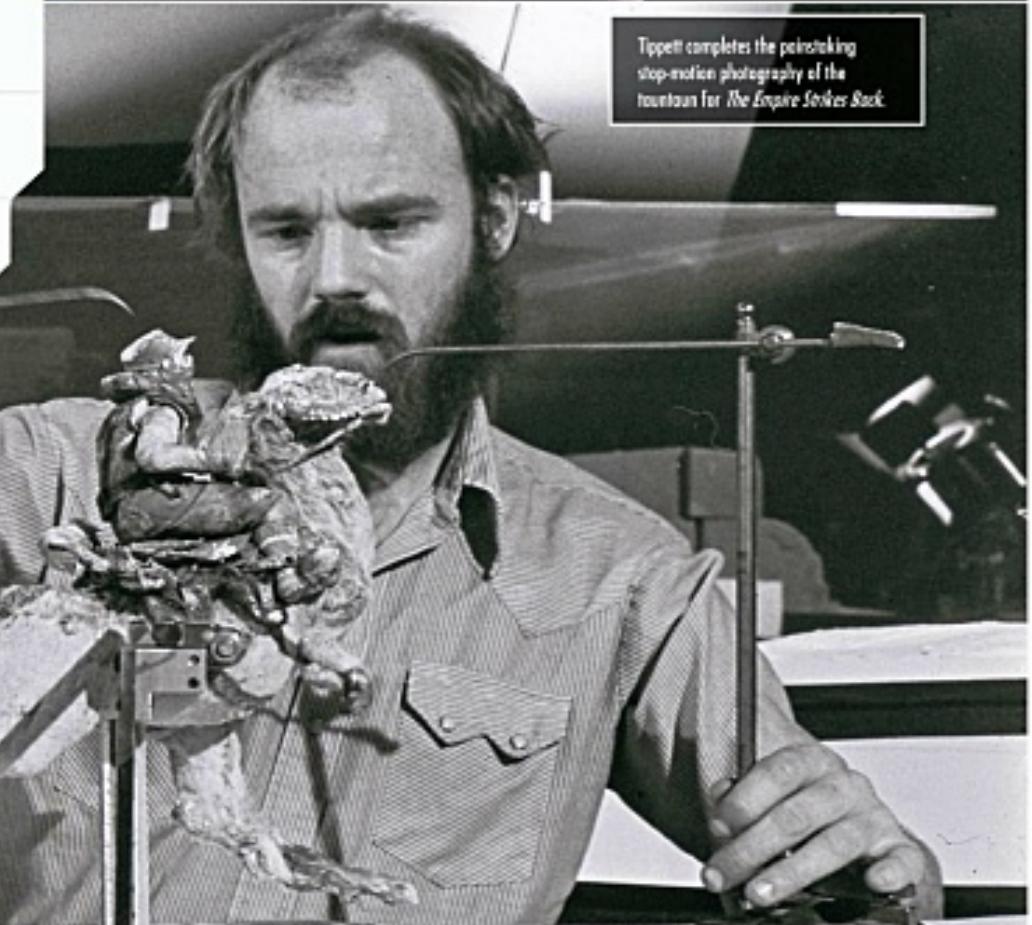
Given more responsibility for the stop-motion work on *The Empire Strikes Back* and *Return of the Jedi*, Tippett admits that both shoots were frequently taxing...

"Yeah, the sequels were very labor intensive," he laughs. "We had crazy dates and deadlines to make. But that was fine. The first film was such a phenomenon that we knew the sequels had to be even more impressive insofar as the effects went. That made us all work a lot harder. Back then, I was like a kid in a candy shop. All I really wanted to do was create stop-motion animation, and I was lucky because guys like George Lucas—who is five or six years older than me—was making the sort of movies I dreamed of working on. I think all of us who worked on the *Star Wars* trilogy spoke the same language. We all seemed to draw on the same film or art references when we were talking to one another. It was almost telepathic in a way."

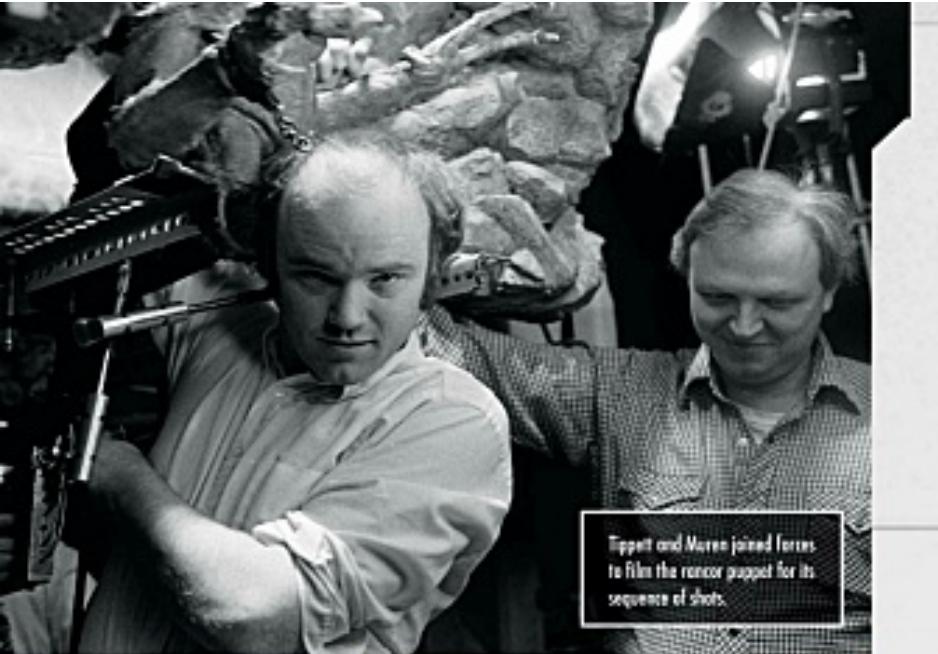
"I WOULD REALLY HAVE TO BEG [GEORGE LUCAS] TO DO A SECOND TAKE!"



Preparing the stop-motion photography for the AT-AT battle sequence in *The Empire Strikes Back*.



Tippett completes the painstaking stop-motion photography of the tauntaun for *The Empire Strikes Back*.



Tippett and Muren joined forces to film the rancor puppet for its sequence of shots.



Applying paint to *Return of the Jedi's* musical maestro, Max Rebo!



Tippett and crew pose with the mon-in-suit rancor — an early test that proved that a puppet would be better for the sequence.

COLLABORATION

Looking back, Tippett also enthuses about the relationship that he had with Lucas at the time...

"George gave me a lot of responsibility on *The Empire Strikes Back* and *Return of the Jedi*—I really felt that we were on the same level during the making of these movies," he explains. "George was one of the most creative guys out there and he treated the special effects crew like actors that he needed to get a great performance out of. On these *Star Wars* films, you were part of an ensemble team and everyone was doing their part. In a lot of ways, George was the easiest guy I ever worked with. It was his money that went into a lot of these movies, so he did not waste a lot of time. The only thing that ever caused a problem was if I did a stop-motion take that I was not so satisfied with. I would really have to beg him to do a second take! There was such a huge volume of work to do that time was precious. Today, the special effects supervisors will take five months over something—but back then we just planned everything out and more or less got it on the first take."

After *Return of the Jedi*, Tippett would remain with Lucasfilm and work on the effects for *Indiana Jones and the Temple of Doom* (1984) and the would-be blockbuster *Howard the Duck* (1986).

"At that point in time, I was going back and forth between ILM and my own studio," Tippett says. "George asked me to make this horrible Lovecraftian monster for that movie but some of my original designs were deemed to be a bit more terrifying than what a PG-rated film needed! George reeled me back a little and I made a few adjustments—I actually quite liked the final creature."

THE SWEET SMELL OF SUCCESS

Tippett admits that during the production of *Star Wars* he could not predict it was going to be either the commercial or cultural juggernaut that it became.

"Until it all comes together, you never really know what the end result will be like," he affirms. "When I went to the cast and crew screening of *Star Wars* I was blown away. Everyone was blown away! Fast-forward to 16 years later and I was working on *Jurassic Park*. Now I remember when the first cut of *Jurassic Park* was shown. Kathy Kennedy invited myself and the visual effects artist Dennis Muren down to her place to look at it. That was how I first saw *Jurassic Park*. Afterwards Kathy asked me what I thought of it. I said, 'Yeah, it's not exactly terrible is it?'—and she laughed and said, 'That's what I thought, too.' However, up until that moment you really cannot tell if you have something special or not."

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WEDGE



ADMIRAL ACKBAR



1 Name his home planet?

2 What's the full name of his son?

3 What is the name of the commander from whom Han Solo rescued Chewbacca?

4 On what planet was he born?

5 What other pilot was key to destroying the second Death Star?

6 What was the name of his girlfriend, whose death prompted him to join the Rebellion?

7 What species is Admiral Ackbar?

8 What was the name of Ackbar's flagship, famous for its role at the Battle of Endor?

9 What was the name of the Captain who freed Admiral Ackbar from slavery?

A GALAXY FAR, FAR AWAY...

10 Where is the Vyon System?



11 What turned Tatooine into a desert planet?

•FORCEFUL INFLUENCES

12 In Raiders of the Lost Ark, when Indy and Sallah are removing the Ark of the Covenant, what Star Wars reference is in the hieroglyphics?

13 Which recurring characters in the PlayStation Final Fantasy game series share their names with two Star Wars characters?

DID YOU KNOW?

14 Who is the only actor to be nominated for an Academy Award for his/her performance in a Star Wars film, and what was the category?



15 What was the character of Han Solo originally supposed to look like?

WHOSE FUR?

16

17

18

19

20

TURN TO PAGE 98 FOR THE ANSWERS →

#8

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THE WALKING DEAD #8 ROBERT KIRKMAN TALKS S5 AND THE MOVIE
SPECIAL TWO-M WALKER ISSUE: BEING A ZOMBIE TAKES GUTS!
THE VOICE OF CLEM
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A sneak peek of *The Fall of The Governor – Part II*, the final chapter in the Governor novel series by St Martin's Press!



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THE DUCHESS AND THE JEDI!

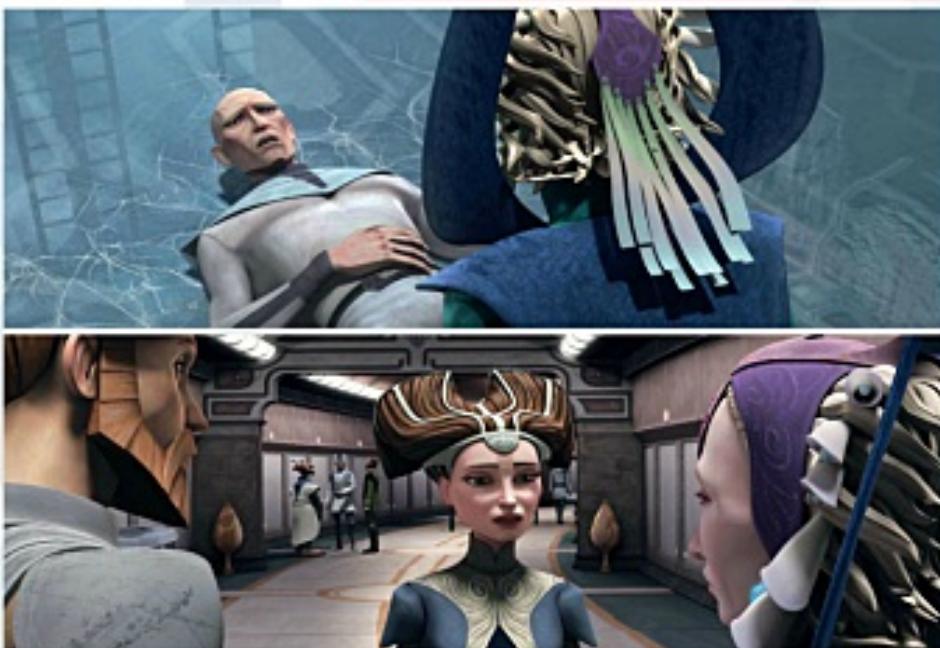
WHY IT'S A CLASSIC

Considering he is such a major character in the *Star Wars* saga, relatively little is known about Obi-Wan Kenobi's early life. Having first met him as the venerable mentor to Luke and, later, as the dutiful Jedi who tried to do the same for Anakin, we might have imagined Obi-Wan having no romantic past. *The Clone Wars* revealed, however, that he'd fallen in love with Satine as a young Padawan; he even admitted that he would have left the Jedi Order if she'd asked him to. Clearly this experience would have given him some insight into Anakin and Padmé's situation when he eventually discovered they were in love and secretly married—although, unlike his pupil, Obi-Wan ended up putting the Jedi Order first.

Although Satine is happy to see her former love again, she is also wary. After all, both have moved on from their youth: Satine is now a controversial new Mandalorian leader, while Obi-Wan has confirmed his place in the Jedi Order by becoming a Jedi Master and a general in the Clone Wars.

It becomes clear that in her extreme pacifism, there are elements of even the Jedi's behavior that bother Satine: namely, their involvement in the Clone Wars. When a Death Watch terrorist interrupts the former lovers' walk in the gardens by bombing the memorial shrine, however, it's clear that the war will come to Satine whether she likes it or not. And when her old flame is later captured, Satine will have to go into action herself to try and save him. Like young love, idealism doesn't necessarily last when it comes into contact with the realities of life and war.

WORDS: NEIL EDWARDS



WHAT THEY SAID

"I think Satine was first attracted to Obi-Wan's strength, wit, and even his commitment to the Jedi Order. They spent a lot of time together when they were still idealists. When you fall in love during that innocent period of your life, you really never lose it. Even their differences now aren't enough to stop the attraction between them."—Anna Graves (Duchess Satine Kryze), *Star Wars Insider* #117, May/June 2010

ESSENTIAL TRIVIA

The character Satine was based on a concept sketch of Padmé Amidala by Iain McCaig, as well as being inspired by Oscar-winning actress Cate Blanchett (particularly her performances as Queen Elizabeth I in the movies *Elizabeth* and *Elizabeth: The Golden Age*). She also starred in Lucasfilm's *Indiana Jones and the Kingdom of the Crystal Skull* (2008).

NEXT ISSUE:
MARCH OF THE
DEATH TROOPERS

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BLASTER

80 INCOMING
AS COOL AS
ICE!

THE NEW HAN SOLO FROM
SIDESHOW COLLECTIBLES

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See our heroes
from a different
perspective
in *Rebel Heist*.

**88 BANTHA
TRACKS**

By the fans,
for the fans!

**94 BOUNTY
HUNTERS**

Meet the stars,
show the evidence,
win the bounty!

**“THERE'S NOTHING
LIKE A GOOD BLASTER
AT YOUR SIDE, KID.”**





BOOKS //

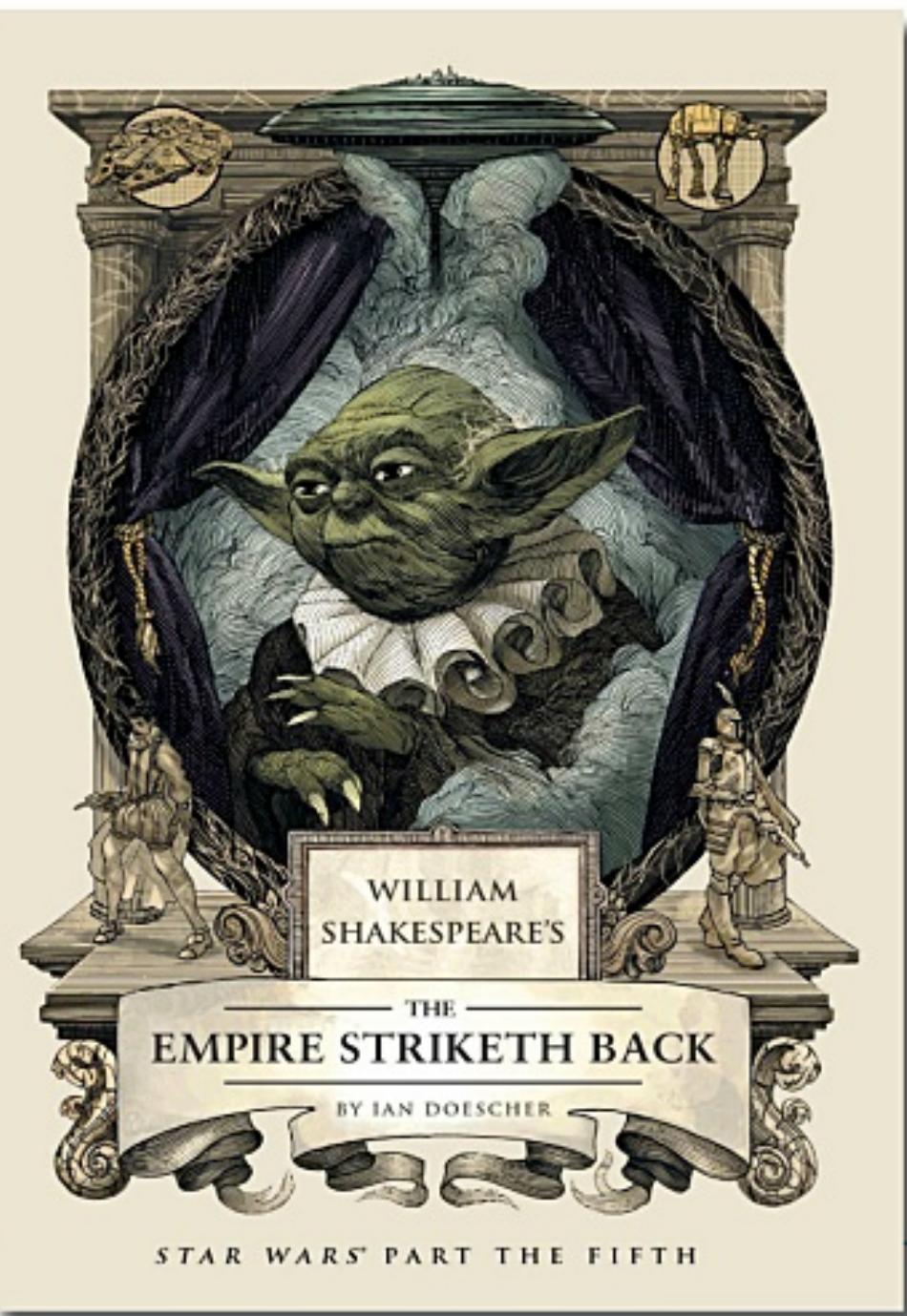
THE LATEST AND GREATEST STAR WARS TALES HEADING YOUR WAY! WORDS: DAN WALLACE

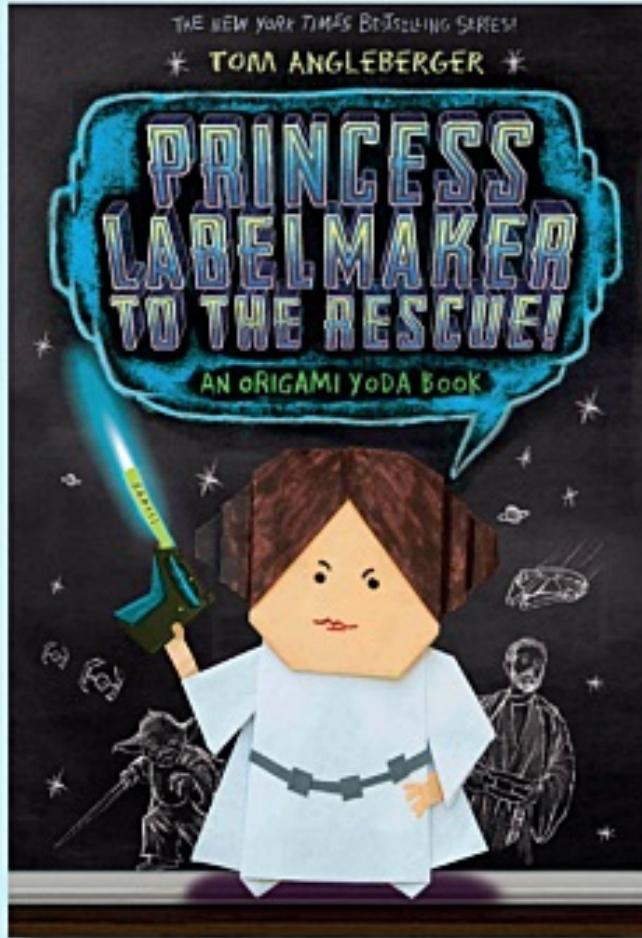
MAY THE FORSOOTH BE WITH YOU

Travel to Hyperspace With the Bard of Alderaan in *William Shakespeare's The Empire Striketh Back*

What if *Star Wars* was written 400 years ago—by William Shakespeare? That's the bizarre alt-history question posed by William Shakespeare's *Star Wars*, last year's New York Times-bestselling hit by writer Ian Doescher and Quirk Books. Doescher's clever conceit has now been applied to the movie's sequels, with *William Shakespeare's The Empire Striketh Back* coming March 25 and *William Shakespeare's The Jedi Doth Return* due July 1.

One of the best things about Doescher's first installment was the book's faithfulness to Elizabethan-era stage play conventions, with all of it delivered via Doescher's fine ear for authentic iambic pentameter. This quality continues in *The Empire Striketh Back*. The characters have all been recast as if they're waiting in the wings at London's Globe Theatre, ready to take to the stage and deliver their soliloquies concerning Force visions and malfunctioning hyperdrives. Illustrated with beautiful black-and-white vintage-style artwork, *The Empire Striketh Back* offers the perfect escape for well-read fans of all ages. Something Wookiee this way comes—reserve your copy today!





IS PRINCESS LABELMAKER OUR ONLY HOPE?

The Origami Yoda Series Continues with *Princess Labelmaker to the Rescue*

The wildly popular Origami Yoda series continues with its fifth installment. Tom Angleberger, the writer, illustrator, and paper-folder behind the bestselling young adult books, unleashes a new twist on the students of McQuarrie Middle School in *Princess Labelmaker to the Rescue*.

The heroic rebels at McQuarrie continue their struggle against the test-prep course known as the FunTime Menace, but not even their new ally Jabba the Puppett will be enough to defeat the Dark Standardized Testing Forces. For that, they'll need to enlist the help of Principal Rabbksi.

Will their former enemy don a finger puppet and join the Rebellion? Or will the school board succeed in transforming her into Empress Rabbksi, Dark Lord of the Sith? And what role does Princess Labelmaker play in this epic clash? Find out when *Princess Labelmaker to the Rescue* hits stores on March 4.

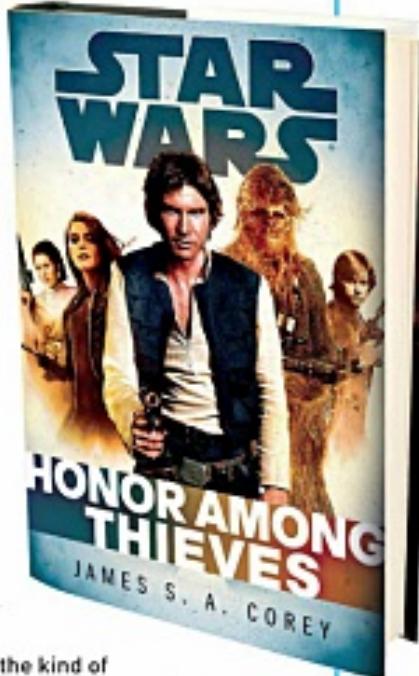
DON'T TELL HIM THE ODDS

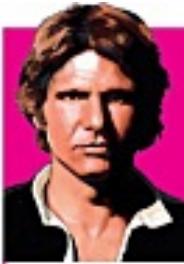
Han Solo Gets a Starring Role in *Empire and Rebellion: Honor Among Thieves*

Honor Among Thieves is the second novel in the *Empire and Rebellion* trilogy, in which each book focuses on a separate character from the classic *Star Wars* films. The first book, *Razor's Edge*, put the spotlight on Princess Leia, and the third will be a Luke Skywalker tale. The newly available *Honor Among Thieves* stars every fan's favorite Corellian scoundrel. Because it is set shortly after the destruction of the first Death Star, *Honor Among Thieves* presents a Han who's still a bit of an outsider and not exactly sure about his decision to join up with a cause like the Rebel Alliance.

"That's a question he's wrestling with," admits writer James S.A. Corey. "I think the draw for him isn't the Rebel Alliance as much as it is Luke and Leia. Han is the kind of guy who cares a lot more about people than causes." The action in *Honor Among Thieves* kicks off when Han agrees to extract a Rebel spy from a danger zone, but he gets a big surprise when the spy doesn't need rescuing. Instead, Alliance operative Scarlet Hark leads Han on a caper to retrieve vital military secrets that will shut down the Empire's latest offensive. Corey captured Han's voice in written dialogue by rereading the movies, but he feels that Scarlet was just as much fun to write. "Scarlet Hark is an adventuress in the same mold as Irene Adler or Lara Croft," says Corey. "She's idealistic in a way that Han isn't yet, and at heart she thrives on chaos in a way that Leia would prefer not to." The classic *Star Wars* era has multiple teams of bad guys, from the Empire's stormtroopers to Jabba the Hutt's alien thugs. Corey brings all the galaxy's factions to the table in *Honor Among Thieves*, and uses them as a way to explore the Rebel Alliance in a new light. "A lot of the underpinning in *Honor Among Thieves* is the difference between being in rebellion against a set of laws, and being in rebellion against the idea of law," he explains. "On the one hand, there's the Empire—evil as it is, it's the law. On the other hand, there's the criminal underground of Jabba the Hutt and Black Sun. And in between, there's the Rebellion. It's criminal because it acts against the law, but it aims to become the legitimate government."

"Han is the kind of guy who doesn't like following rules, no matter who put them in place. Striking a balance between the oppression of the Empire and the lawlessness of the criminal underground is what makes this book interesting."





COMICS //

THE VERY BEST STAR WARS COMIC BOOKS HEADED YOUR WAY! WORDS: DAN WALLACE

FOUR REBELS, FOUR PERSPECTIVES

Follow an Adventure
Through Shifting POVs
in *Star Wars: Rebel Heist*

Fans are very familiar with Luke, Han, Leia, and Chewie—they're icons of the *Star Wars* universe, after all. But what if you were a regular soldier recruited to work alongside these heroes? What does a superstar look like through the eyes of a supporting player? That's the fresh perspective writer Matt Kindt (Mind MGMT) wanted to take with the new four-issue miniseries *Rebel Heist*. "When they asked me to write the series I initially turned it down," he says. "I was pretty busy. I've been a fan of *Star Wars* since I was six years old—but I really didn't know what I could add to the mythology. But the next day I was taking a shower and had this idea of telling a story from the point of view of someone like me, a regular guy. Someone who has heard of Han Solo and Luke and Leia and Chewie, and is kind of in awe of them."

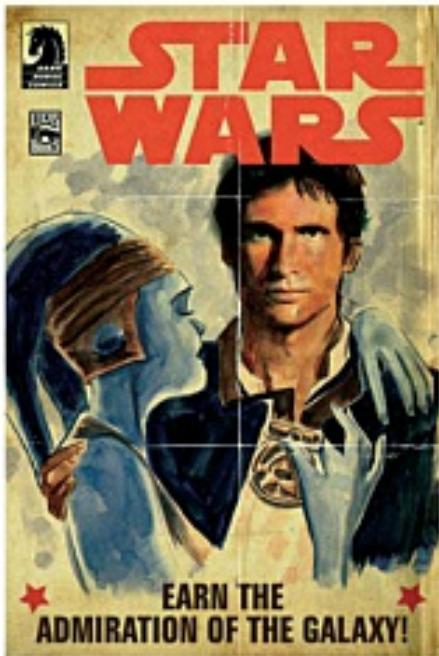
Each of *Rebel Heist*'s four issues is told from the perspective of a "regular Joe" character who ends up working with one of the heroes. "It's a view of these classic characters as if you're the guy standing next to them," says Kindt. "We'll get to 'smell' Chewie and get to run alongside Han. In the first issue, with Han, at first you get swept up in it and it's kind of awesome. But eventually you realize that hanging out next to Han is one of the most dangerous places to be. Also, we know Han is going to make it, but that guy next to him? Well, you probably haven't heard of him for a reason."

Interior art by Marco Castille Cover art (opposite page) by Adam Hughes





INSIDER



Rebel Heist takes readers to a number of diverse spots across the galaxy, including a Venice-style planet that gave Italian artist Marco Castiello the chance to apply his considerable skills.

"I like to be challenged, studying new environments for every new story I work on," says Castiello. "I graduated in scenography, and I've learned to draw backgrounds and settings using the cinematic arts. The opportunity to draw Venice in a *Star Wars* comic was unquestionably funny for me."

Kindt underscores the importance of picking the right environment to make a story feel like it's a part of the galaxy far, far away. "I had three things to figure out when I wrote each chapter," he says. "Main character, POV character, and location. The location drives the action and interacts with the characters, and since this is a visual medium it needs to be fun to draw. I'm a writer/artist, so I'm always writing with the idea of what would be fun to draw and what I would like to see." Castiello, who previously illustrated an ancient era of the *Star Wars* universe in *Knight Errant: Escape*, is excited by the chance to jump forward in the timeline to the familiar environs of the films. "I have to say that drawing the environments of the classic *Star Wars* period is a commitment that makes my hands and knees shake," he says. "Drawing such popular characters

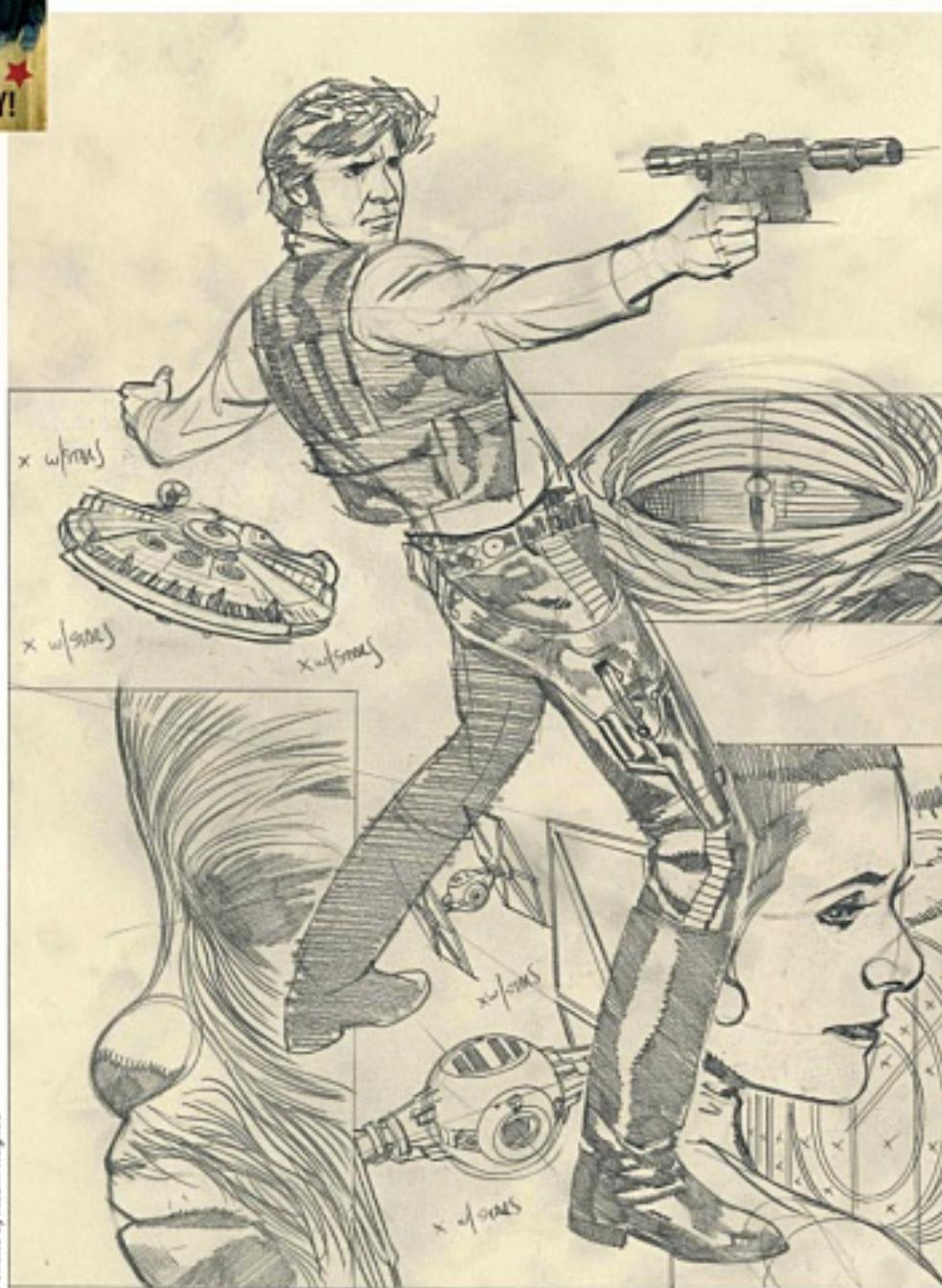
is a challenge. I love the classic *Star Wars* comics and I'm constantly studying the work of the great artists who preceded me, and I try to give it my personal touch."

The third issue of *Rebel Heist* stars Chewbacca, a character who can't communicate on the page through dialogue balloons or thought boxes. But this fact didn't slow Kindt down in the least. "He was the easiest of all!" says Kindt. "You kind of leave it to the imagination what he's really saying. He's teamed up with a guy who can't understand him any more than we can, so it's not like with Han, where his reaction gives you a clue what Chewie is saying."

That put even more pressure on Castiello to convey Chewie's thoughts

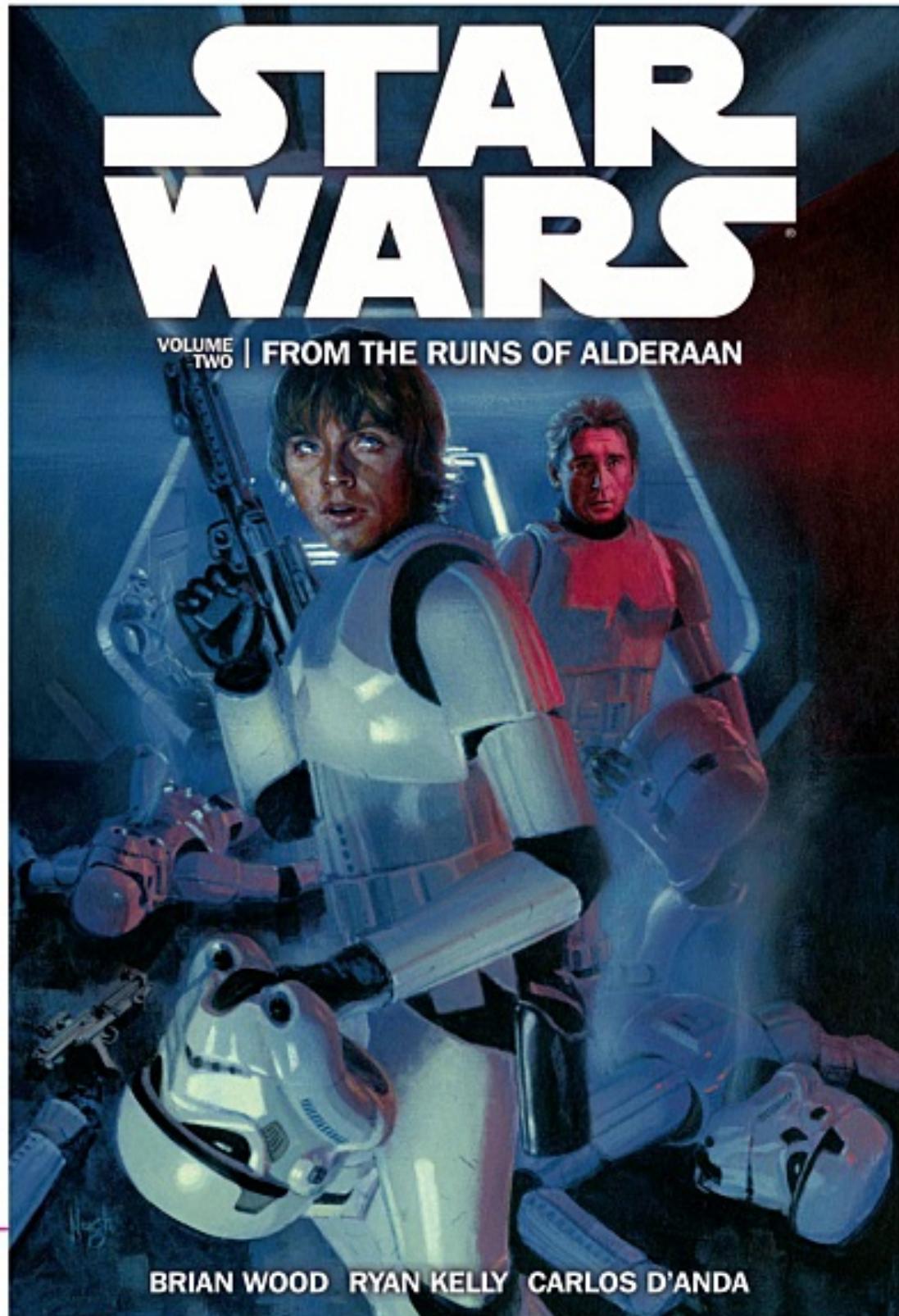
and emotions through reactions and gestures. "Chewbacca is so funny!" he says. "He doesn't have many facial expressions, so I think it's important to convey his emotions by emphasizing his body language. [The Chewbacca issue] is my favorite chapter. It has an emotional sucker punch that will hopefully catch you off guard," adds Kindt.

In the end, *Rebel Heist* isn't just a view from the outside at four of the most famous characters in pop culture. It's also a whirlwind tour through comic genres. "Han's issue is more of a thriller/chase story," explains Kindt. "Leia's is a spy/espionage story. Chewie's is more of a sword and sorcery/Conan style tale, and Luke's is a combination of all of those."



Panel art by Adam Hughes

NEXT STOP: THE RUINS OF ALDERAAN



Leia Launches a Dangerous Offensive in the Second Collection of the Acclaimed *Star Wars* Series

The *Star Wars* series by writer Brian Wood (*DMZ*) has given fans an exciting jumping-on point into the world of *Star Wars* comics. Set after the destruction of the first Death Star, the series is packed with rebel intrigue, Imperial overkill, and high-flying X-wing space battles. In *Star Wars* Volume 2: *From the Ruins of Alderaan*, Princess Leia sends rebel pilots Wedge Antilles and Luke Skywalker on a mission to get captured by the enemy—on purpose! Meanwhile, Leia sets off on her own with the intent of locating a new safe haven for the rebels. The 144-page trade paperback collects issues #7-12 of the ongoing series, and features the art of Ryan Kelly and Carlos D'Anda with a cover by Hugh Fleming. It is available beginning April 16.





INCOMING

THE LATEST STAR WARS GEAR YOU'LL WANT TO ADD TO YOUR COLLECTION! WORDS: JAMES BURNS

GENTLE GIANT

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The 2014 Gentle Giant Premier Guild Membership is now available and offers four exclusive products to buy when you join. You can choose from the Daredevil Marvel Mini Bust or three Star Wars products, which include a Luke Skywalker Endor Mini Bust, a Queen Amidala Red Senate Gown Mini Bust, or a 2-1B Vintage Jumbo Kenner Figure. For \$80 you can choose one of these four items free (plus shipping and handling), with the possibility of purchasing any of the other three items, too.

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This dynamic-looking bust depicts Luke Skywalker in his Endor gear and can be displayed with his signature green lightsaber ignited or with a less civilized blaster rifle! This is the first release of any camouflage-clad rebel from *Return of the Jedi*.



QUEEN AMIDALA RED SENATE GOWN PGM 2014 GIFT

This piece is digitally sculpted using actual scan data of the costumes and props from the Star Wars prequels, as well as actress Natalie Portman herself!



HAN SOLO (BESPIN OUTFIT) VINTAGE JUMBO FIGURE

Gentle Giant adds Han Solo in his Bespin outfit as a jumbo figure. Digitally scanned from a mint 3 3/4" Kenner original and reproduced in 12" scale, Han Solo is fully articulated and comes complete with a faithfully reproduced blaster. Available: Q4 2014 Price: \$80



2-1B VINTAGE JUMBO KENNER FIGURE

This Vintage Jumbo Figure is inspired by the original Kenner figure that was digitally scanned from a mint 3 3/4" original in order to create this supersized version. Made of durable plastic, he comes with a faithfully reproduced accessory and is fully articulated. Gentle Giant has packaged this figure in a resealable plastic outer clamshell on a backing card in keeping with the original issue.

Available: Q4 2014 Price: \$80.00

GENTLE GIANT



WEDGE ANTILLES MINI BUST

Now is your chance to own rebel hero Wedge Antilles as a polystone Mini Bust. The renowned pilot comes in his signature flight suit and helmet, and wields a blaster. Premier Guild Members are able to buy the Wedge Antilles Mini Bust in deluxe form featuring a second interchangeable head without flight helmet for the same price as the regular piece.

Available: Q4 2014 Price: \$80

**CONCEPT ART
NOT FINAL.**



FANTASY FLIGHT GAMES

The *Star Wars: Age of Rebellion* Beginner's Game features a complete learn-as-you-go adventure. Pre-generated character folios keep rules right at your fingertips, while custom dice and an exciting narrative gameplay system make every roll a story.

The *Star Wars: Age of Rebellion* Beginner's Game can be enjoyed by players of any skill level. It presents a simplified and abridged version of the full *Age of Rebellion* rules. The adventure included, *Takeover at Whisper Base*, will

have you and your friends learning as you play. Deep in the jungles of Onderon, you and your allies must try to infiltrate the Empire's Whisper Base and turn it into a forward base for the Rebel Alliance. With plenty of opportunities for combat, social encounters, and more, *Takeover at Whisper Base* teaches the fundamentals of *Age of Rebellion* as you play!

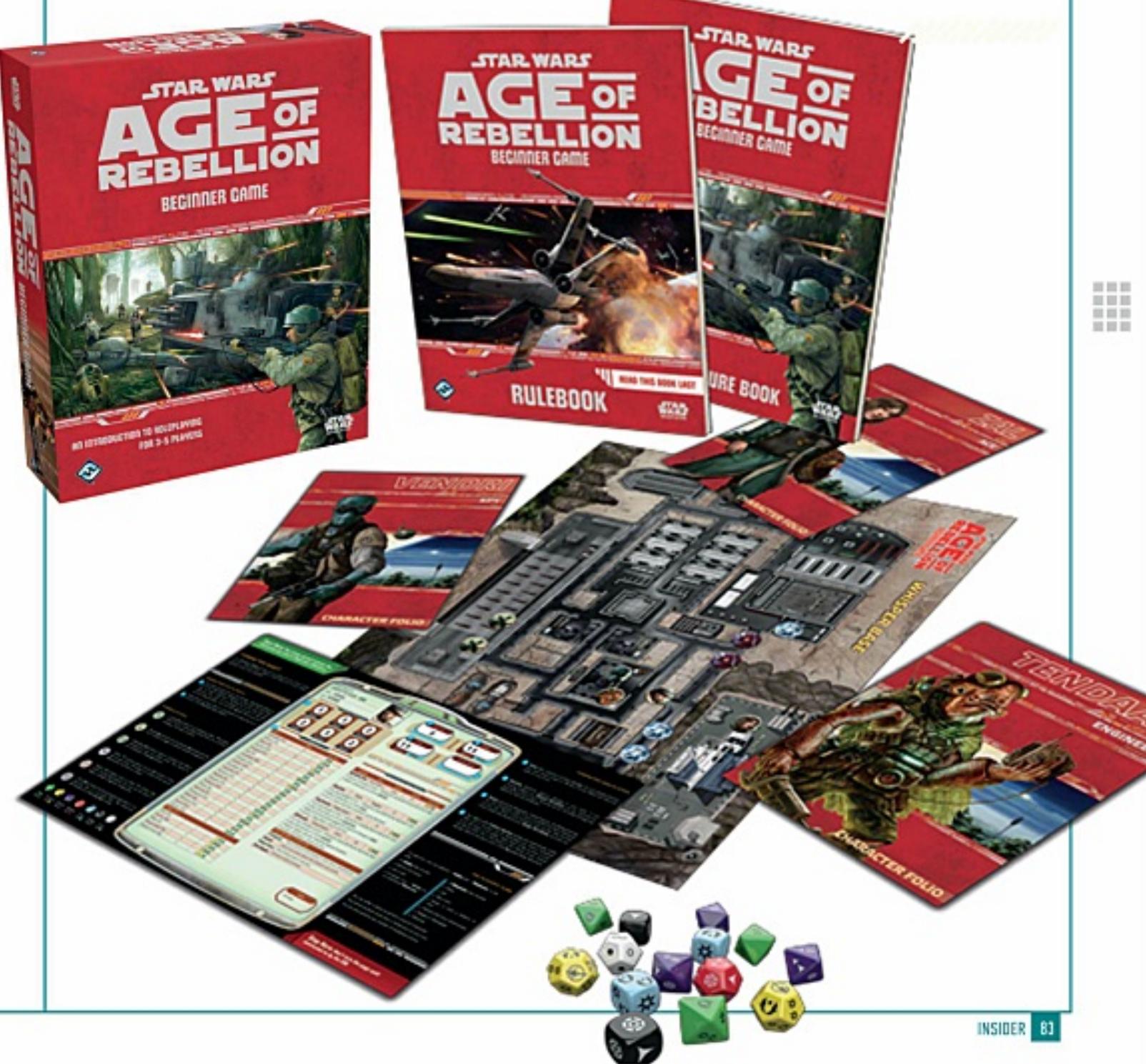
The set includes all the components that up to five players need to enjoy adventures in the *Star Wars* galaxy.

A four-page intro sheet starts new

players on the path to roleplaying adventure with a brief overview and example of play.

The 32-page learn-as-you-play adventure book includes thorough explanations of the rest of the contents and ensures that important game mechanics are introduced incrementally. A 48-page perfect-bound rulebook presents the game's mechanics in a convenient format and will allow you to develop your own adventures too.

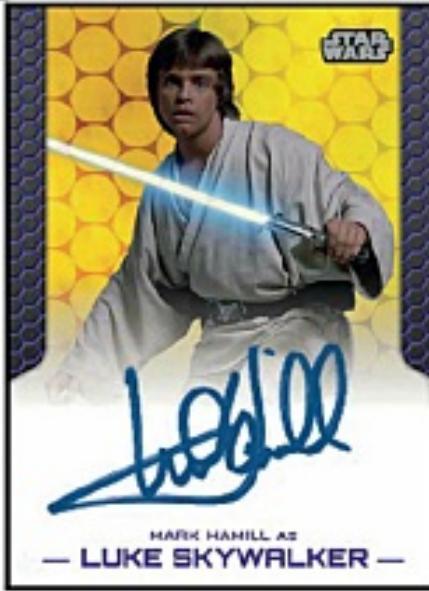
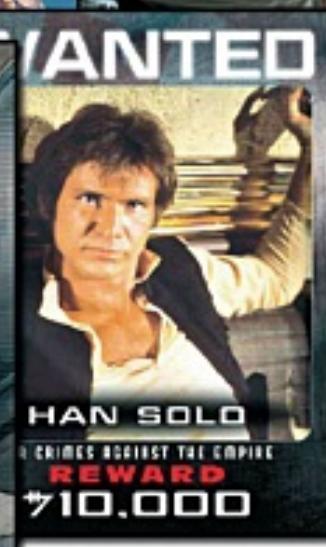
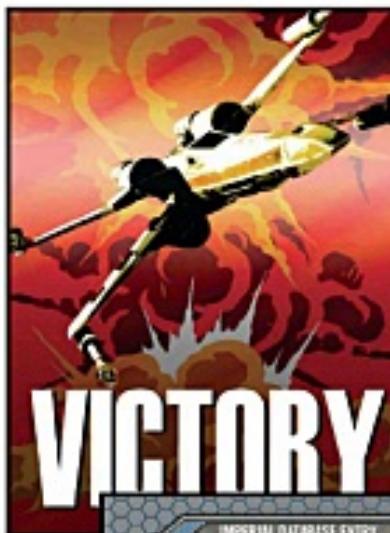
Available: Q2 2014 Price: \$29.95



STAR WARS

Chrome

PERSPECTIVES



STAR WARS CHROME PERSPECTIVES

The last set of Star Wars chrome trading cards released by Topps came out in 1999 and featured a base set of 90 cards, plus 12 chase and 2 promo cards and was the last classic Star Wars set to be released prior to the prequel trilogy.

Fifteen years later, Topps is revisiting chrome based cards with a new trading card set called *Star Wars Chrome Perspectives*, which explores the viewpoints of the Rebel Alliance and the Empire. The 100-card base set profiles characters split into 50 Rebel Alliance and 50 Empire cards. In addition to the base cards there are five levels of insert cards that add depth to the set, including 10 of each of Rebel Wanted Posters (1:2 packs), Empire Priority Targets (1:4 packs), Rebel Training Cards (1:8 packs), Rebel Alliance Propaganda (1:12 packs) and Empire Propaganda (1:24 packs), making the total 150 cards.

There are also numerous chase cards to collect, including five parallel sets: Standard Refractor (1 per pack), Prism Refractor (numbered to 199), X-Fractor (numbered to 99), Gold Fractor (numbered

to 50) and Superfractor (numbered 1). Each hobby box comes with two additional hits, featuring one Silver Helmet Medallions or 100 Gold Helmet Medallions per subject (1 per box), 10,000 Chrome Sketch Cards, 5,000 On-Card Autographs, Gold Autograph Parallels (10 per subject), Superfractor Autograph Parallels (1 per subject), 600 Printing Plates and Autographed Printing Plates (4 per subject), and a medallion relic (1:55 packs), autograph (1:55 packs), dual autograph (200 total), or printing plate (1,628 total).

Autographed cards include numerous actors from the *Star Wars* saga. The new Chrome Sketch Cards and Helmet Medallions add value for *Star Wars* collectors and the metal helmet cards will feature helmets worn by the Rebel Alliance and Empire.

Available: May 14 2014 Price: \$95.99 Hobby Box (24 Packs - 2 hits/box) or \$3.99/pack (6 cards/pack)

OFFICIAL PIX

Since 2001, Official Pix (a partnership of long-time Star Wars fans Ben Stevens and Phillip Wise) has been the most trusted name in Star Wars autographs, providing more authentic autographs to fans than any other provider worldwide and has been responsible for bringing the autograph programs to Star Wars Celebration events all over the world.

Official Pix works closely with Star Wars celebrities from both trilogies, Star Wars: The Clone Wars, and those from the Expanded Universe, including Mark Hamill, James Earl Jones, Carrie Fisher, Christopher Lee, Anthony Daniels, and Samuel L. Jackson, to mention but a few.

Each authentic autograph is either offered on your own product (via a send-in service) or its officially licensed photos, which feature a holographic logo sticker. Official Pix includes a Certificate of Authenticity (COA) with each officially licensed autograph. The issuance of this certificate is taken very seriously and their COA is signed not only by Official Pix, but also by executive vice president

of franchise management at Lucasfilm, Howard Roffman (formerly president of Lucas Licensing).

Available: Now Pricing: Mark Hamill/Carrie Fisher Dual Signed 8x10" \$164.99 and \$169.99 (Color)
Carrie Fisher 8x10" \$54.99, Warwick Davis/Carrie Fisher Dual Signed 8x10" \$89.99

Mark Hamill (Return of the Jedi) 8x10" \$114.99
Mark Hamill (The Empire Strikes Back) 11x14" \$124.99
Ray Park 8x10" \$22.99
Tom Kane 8x10" \$19.99
Harrison Ford 8x10" \$434.99
Kenny Baker 8x10" \$35.99





HAN SOLO (IN HOTH GEAR)

Spring might be just around the corner, but for some it might still be as cold as Hoth! Continuing its ever popular range of sixth-scale figures from Hoth—the snowtrooper, Imperial probe droid, Commander Luke Skywalker and tauntaun—Captain Han Solo is next up from Sideshow Collectibles, which incidentally celebrates its 20th Anniversary in 2014.

Ever since his appearance in the opening scenes of *Star Wars: Episode V The Empire Strikes Back*, Han Solo has

caused controversy due to the changing color of his jacket! While it's been concluded that the color of his jacket was in fact brown, on screen it always looked a dark shade of blue (because of the way the film was color timed). This led to the release of the original Kenner action figure wearing a blue jacket as well as the Marvel comic adaptation depicting him wearing a blue jacket.

Almost 35 years on, the debate nevertheless continues and while many fans hark back to the original Kenner action figure they played with in the 1980s,

Sideshow has decided to give fans a choice by offering Solo in both blue and brown versions of his jacket. Whichever version you choose, he comes fully equipped with a quilted parka, with rank insignia and fur-trimmed hood and two scarves. A cap and goggles frame the lifelike portrait.

For additional display options, swap in the Sideshow Exclusive portrait without headgear, depicting Han as he appears inside Echo Base (tauntaun sold separately). Available: November 2014
Price: \$199.99



The latest Star Wars sweaters from WeLoveFine.com feature fantastic designs for both men and women. Sweaters range from \$48 to \$52.

As spring approaches, WeLoveFine.com continues to grow its Star Wars tee collection, adding some great new designs for 2014.

Available: Now

Price: Sweaters range from \$48—\$52; tees \$25



BANTHA TRACKS: BY THE FANS FOR THE FANS

VOL
81

BANTHA TRACKS

BY THE FANS,
FOR THE FANS.

ART GALAXY

CREATIVE STAR WARS FANS, REJOICE! IT'S TIME ONCE AGAIN FOR THE NEARLY ANNUAL BANTHA TRACKS ART GALAXY EDITION. FOR FANS WHO ARE NATURAL ARTISTS, AND FOR THE REST OF US WHO ARE NOT ARTISTICALLY GIFTED BUT STILL APPRECIATIVE, HERE IS A SELECTION OF FAVORITE BANTHA TRACKS ART SUBMISSIONS FROM THE PAST YEAR.

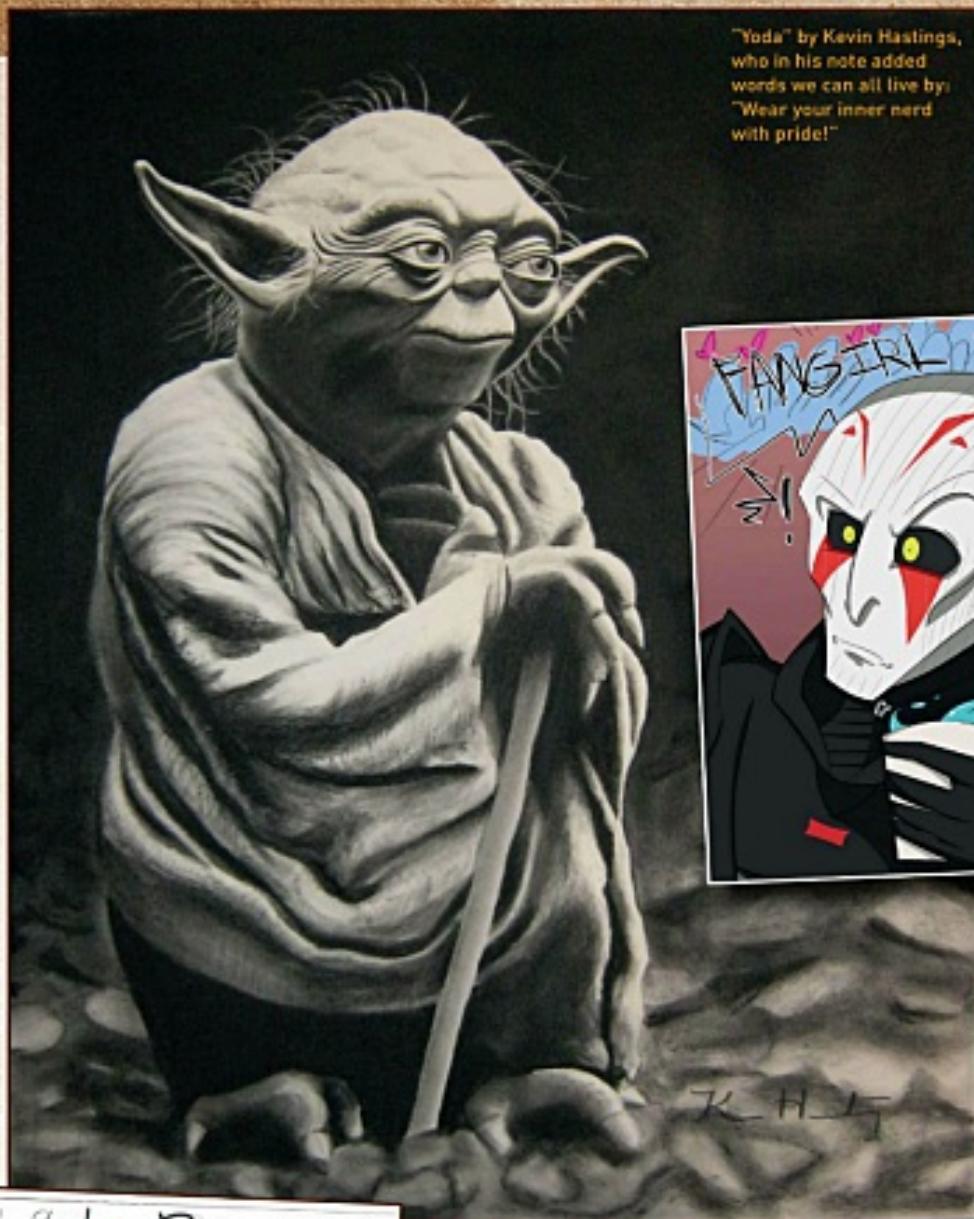


↑ "Slave Leia—Return of the Jedi 30th Anniversary" by Ismael Alejandro Moreno Ozuna of Baja, Mexico.



Artist Philip Rivera of San Bernardino created the original 16x20 piece "Red Five" in watercolors, "and had a lot of fun!"

GET IN TRACKS!



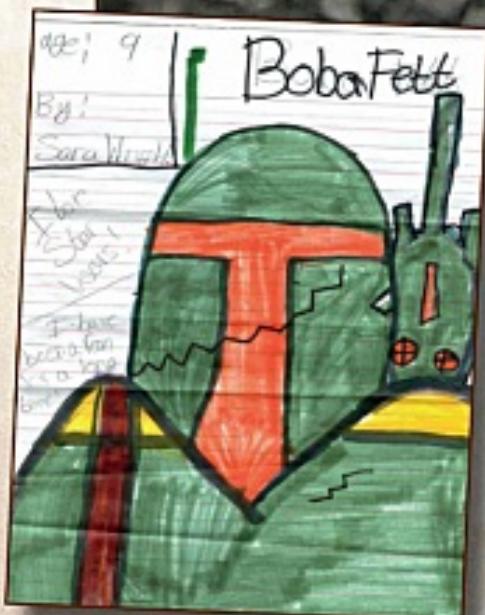
"Yoda" by Kevin Hastings, who in his note added words we can all live by: "Wear your inner nerd with pride!"



↑ Artist Andrea Strickland created this genius piece that I have already shared around the office and with Star Wars Rebels producer Dave Filoni.

"Star Wars Rebels has not yet aired, but I already have a feeling I will most likely be loving the new villain: the Sith Inquisitor," writes Strickland. "Maul's previous experience and perception with fans adds to the emphasis of the subject. It's nice to see these darker characters with a lively overtone."

Thanks for helping provide that lively overtone, Andrea.



↑ Artist Sara Wright, age 9, has been a Star Wars fan "for a long time!" Thank you, Sara, for this excellent Boba Fett art.



Not long ago, Kori Thompson (www.korithompsonart.com) created this striking Yoda mural for his friend at Facebook.

BANTHA TRACKS: BY THE FANS FOR THE FANS



↑ Eric Siebenek's vision of "that crazy old hermit from Tatooine."

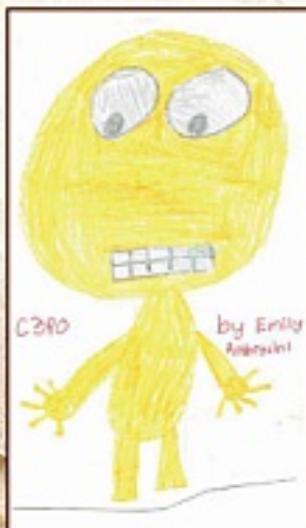


↑ Female Royal Guard by Angie Donohue of the Terror Australis Garrison in Australia.

C-3PO looks as though he's got a bad feeling about something... again! Art by Emily Ambrosia.

"I have watched all of the Star Wars movies over 50 times," writes 8-year-old Emily.

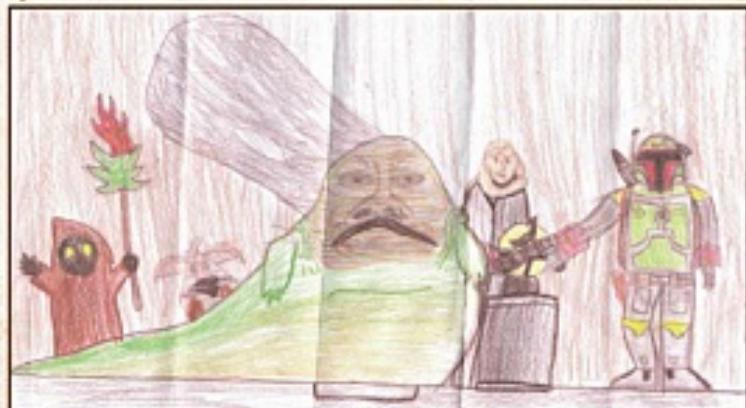
"I always love the art at the back of Star Wars Insider." We love your art as well, Emily!



↑ In honor of May the 4th, 2013 (which is international Star Wars day for those who might have been living inside an asteroid for the past several years), Jordan Maisen created Jabba and his pet rancor. Clearly "Best in Show"!



↑ "Obi-Wan, Boga and Grievous" as drawn by Adeline Bennett, age seven.



↑ Artist Elijah Manes of Ohio writes, "I drew this picture myself and it took me a couple hours to draw. Boba Fett shoots Jabba by mistake."



SUBMISSION GUIDELINES

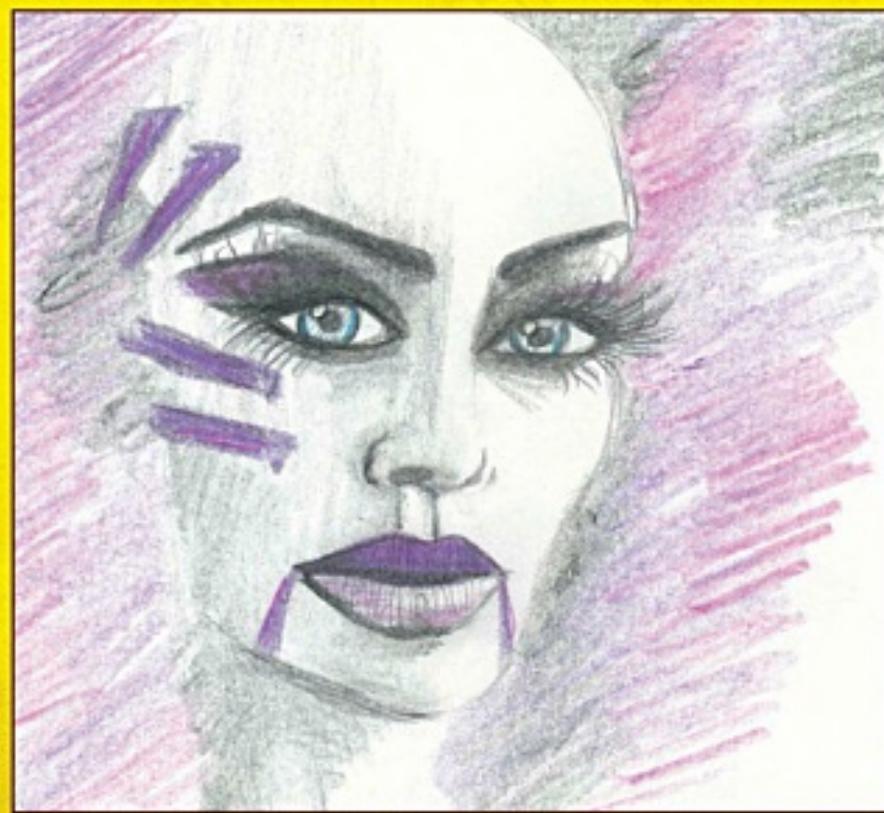
Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted become the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned.

Each submission must include the creator's name, age, contact details, date the work was created, and a statement that the work is original, and created by the person submitting it.

Send electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94129.



↑ Artist Tom Amici created an original sketch, and then Jedi and Sith versions of that sketch, on his Samsung Galaxy mobile phone. "I was trained in the traditional pen and paper/paintbrush and canvas way of doing things," writes Amici. "This is the first time I've done any work digitally." We're enjoying your first foray into digital art, Tom. Thank you for submitting to *Bantha Tracks*.



↑ "I love Star Wars," writes Ana Pino Martin of Spain. "And I love fashion. Mixing fashion with Star Wars can be incredible."

Martin says she loves designing clothes, and her passions for design and fashion are clear in her artwork of striking Star Wars females.



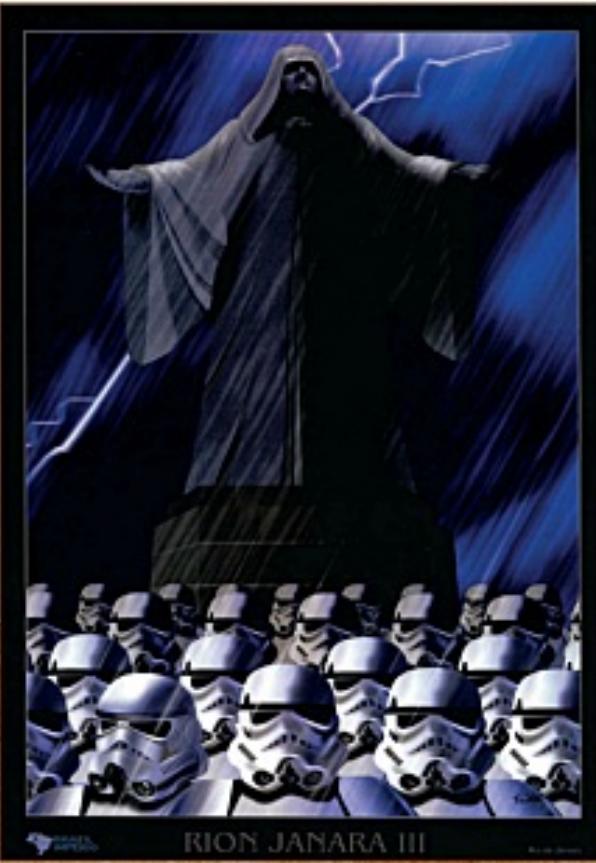
BANTHA TRACKS: BY THE FANS FOR THE FANS



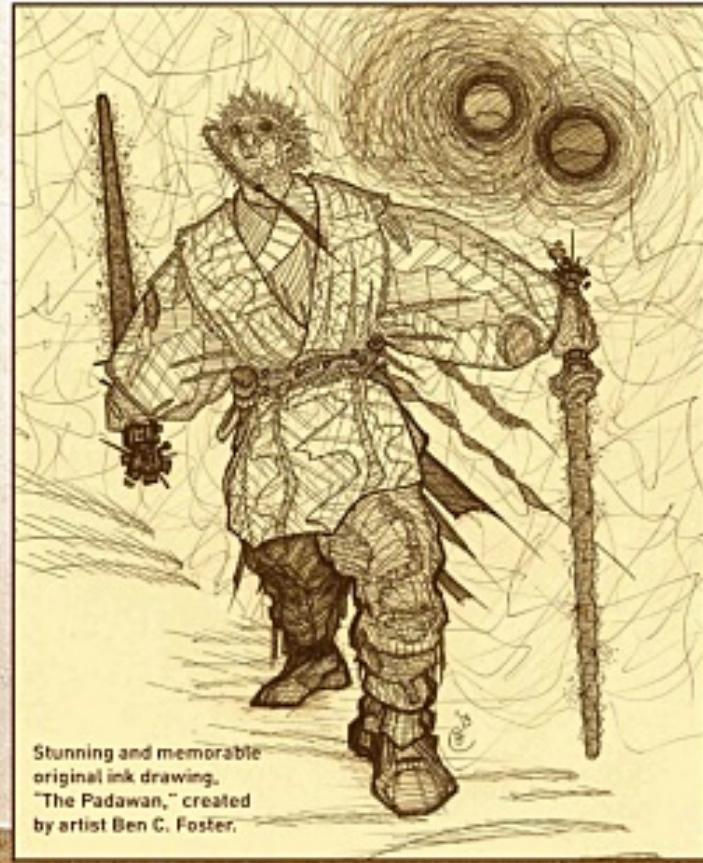
↑ Artist Jose Sanchez has created a number of Star Wars art pieces over the years. For this edition of Bantha Tracks Art Galaxy we have picked out four that reflect a theme we love: droids and Jawas.



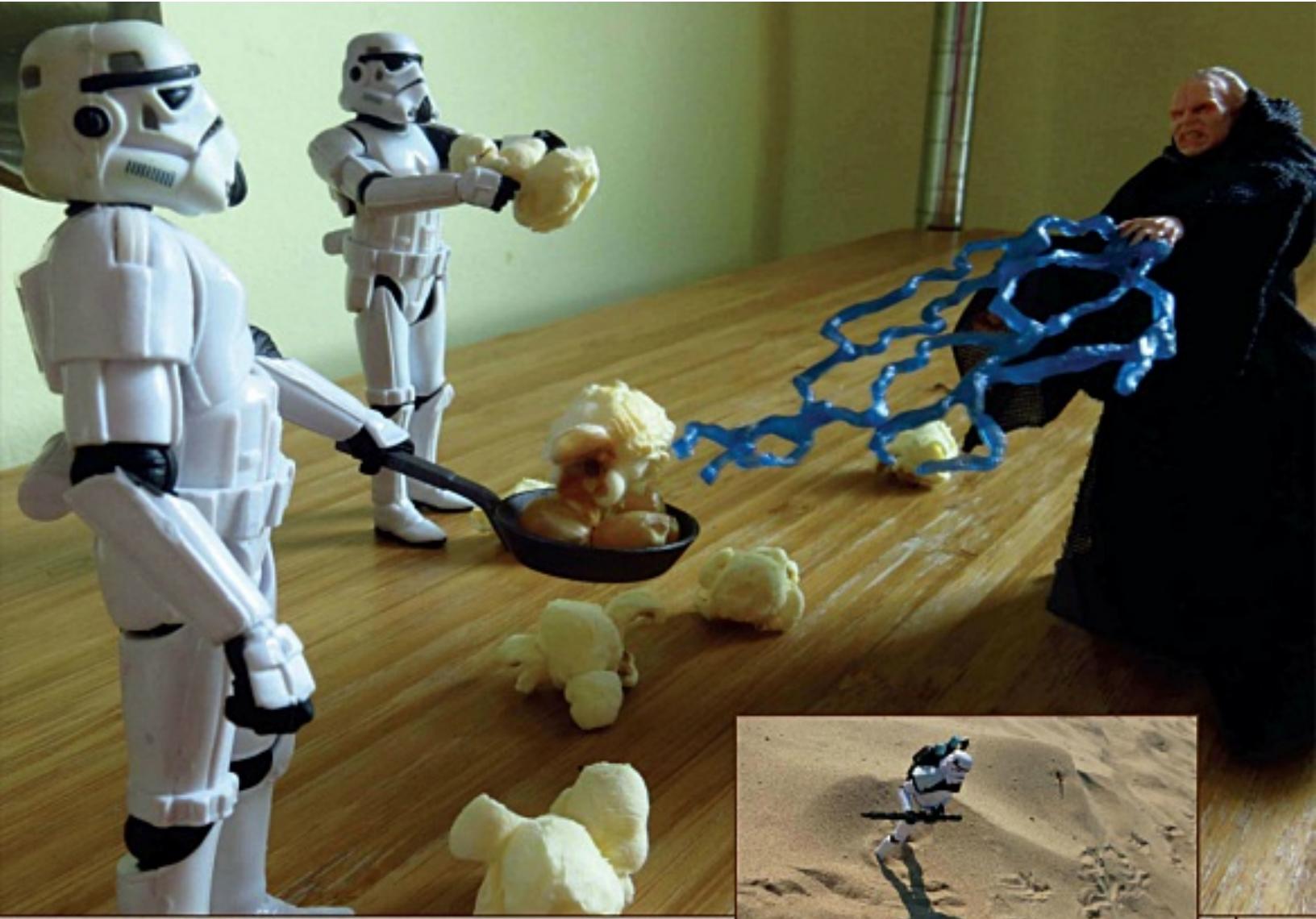
↓ In his Brazil Imperio series, artist Adriano Ticiano of Brazil depicts regions of the country as they might be within an Imperial Star Wars universe. This striking piece, titled "Rion Janara III" evokes Rio de Janeiro.



RION JANARA III



Stunning and memorable original ink drawing, "The Padawan," created by artist Ben C. Foster.



↑ Jim Waligard of Portland works in the realm of photographic art, creating delightful and often whimsical images with action figures.



THE FIVE THINGS I'M GOOD AT

Recently I enjoyed a wonderful holiday season with my "tribe" of friends in Cordova, Alaska. While I was there, I started referring to "the five things I'm good at," a phrase spurred by a compliment on my mixology skills.

"Your infused booze and original cocktails are really good," said a friend.

"That's one of the five things I'm good at," responded I.

I don't know where that number came from, but once the sentence popped out of mouth it immediately sparked speculation on what the other four things could be. I refused to give them all away. I did admit to one more: my Rainman ability to see an entire Celebration at once during planning and execution, from room sizes to traffic patterns to programming schedules to locations of volunteers, staff and celebrities.

My plan is to only occasionally mention one of the five things I'm good at, in the hope

that my friends forget the other ones. In case there are really only four things I'm good at, or if by happy chance there might be six, they won't remember which ones I've revealed and won't be able to keep track.

Even though I won't tell all the five (or four, or six, or, Maker-help-me, three) things I'm good at, I will reveal that I am no good at art. When I'm putting together the Art Galaxy editions of *Bantha Tracks* I am often in awe of the talent of our fellow Star Wars fans. I am not in the artist club, but I am in the fan club for their talent.

The Star Wars galaxy inspires artists and has for more than 30 years. New characters, such as the Inquisitor (perhaps the next Star Wars chick magnet) and timeless characters like Yoda will star over and over again in individual artistic interpretations. Please keep them coming to *Bantha Tracks*! (See submission guidelines page 90.)

While I have not seen the script and have no idea yet what will happen in *Star Wars: Episode VII*, I look forward to seeing what the new movie inspires in the creative and talented among you.

As for me, I'll stick to what I'm good at, and when it comes to art I'll stick to admiring your work.

Get in Tracks!
Mary Franklin
Editor, *Bantha Tracks*



BOUNTY HUNTERS



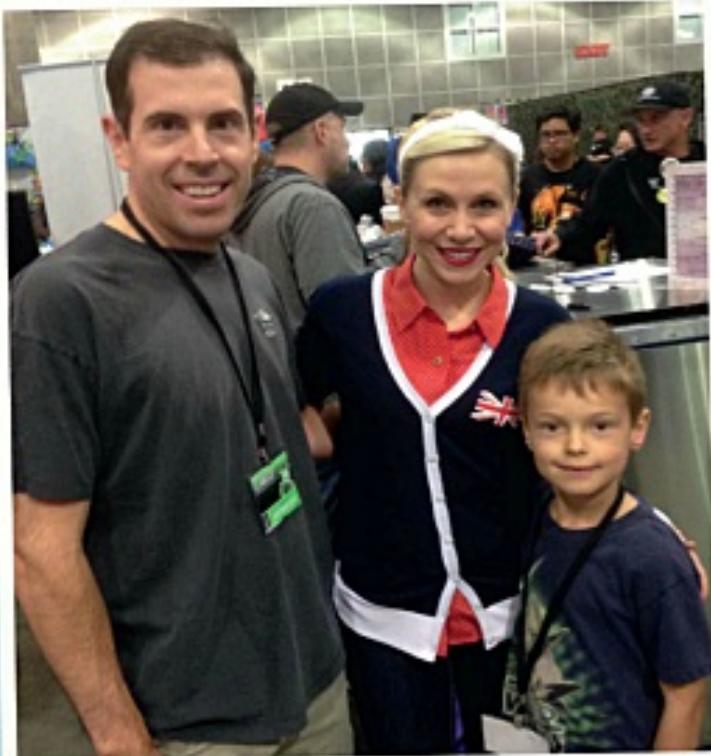
MEET THE STARS, SHOW THE EVIDENCE, WIN THE BOUNTY! STAR WARS INSIDER'S BOUNTY HUNTERS SECTION IS SPONSORED BY KOTOBUKIYA. EACH ISSUE'S WINNER WILL RECEIVE THIS FANTASTIC KOTOBUKIYA STAR WARS STATUE KIT!

CRAFTSMANSHIP
KOTOBUKIYA

BOUNTY WINNER!

TALKING WITH TANO!

My son Noah and I attended Stan Lee's Comikaze convention in Los Angeles in November 2013. We had the pleasure of meeting Ahsoka Tano herself, actress Ashley Eckstein, at the Her Universe booth. Noah and I have enjoyed watching *Star Wars: The Clone Wars* together on Blu-ray. He was a bit nervous meeting her, but she was great with him. She took a few minutes to talk with both of us and sign our *Star Wars Insider* #140. The highlight was when she spoke to him using Ahsoka's voice and called him "Skyguy." Hopefully this will be the first of many *Star Wars* celebrities he meets. —Andrew Kiefer, Camarillo, California, USA



Andrew and his son, Noah, met the lovely Ashley Eckstein!

FUN WITH FORD

"Do you want to meet Harrison Ford?" my friend Iyonne called and asked me.

After I came back to consciousness, I realized she was asking if me and my wife, Sarah, would like to go to a Screen Actors Guild screening with her to see the Harrison Ford film, *42*.

After anxiously squirming in my seat for the duration of the film, he was brought out to talk about *42* and do a Q&A. Iyonne asked him a two-part question, the second of which was if he would sign my *Star Wars* 10th anniversary poster.

After the Q&A, Mr. Ford walked right toward me to sign my poster. Suddenly I found myself scrambling to find a pen, marker, pencil or crayon for him to use. I found a sharpie in one of the many pockets of my Han Solo Bespin jacket (sadly he never noticed I was wearing it). He signed my poster and handed it back to me with one of his roguish half-smiles. I finally met Han Solo! A gang of Wookiees could not have taken the smile off my beaming face.

I want to give a big thank you to my friend (and ex-wife) Iyonne for making my 36-year dream come true! —Richard Woloski, by email



Richard meets Han Solo himself, Harrison Ford!



'Always a pleasure to meet a Jedi!'
Temuera and Thomas pose.



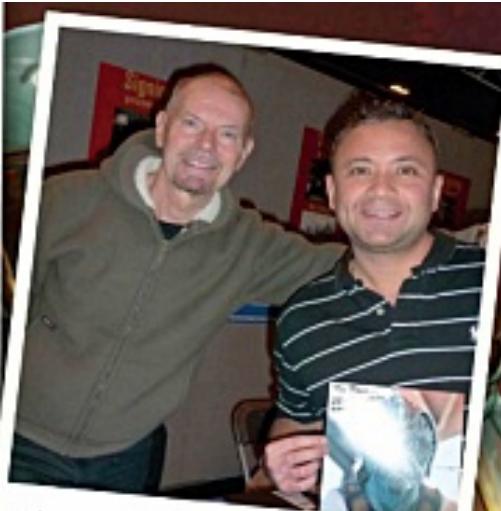
'Ready for anything!' Trin and Temuera get tough!

MEETING WITH MR. MORRISON!

My friend Thomas Frounfelker and I ran into Temuera Morrison (Jango Fett) on the last day of Celebration VI outside our hotel. We were ecstatic! He's the nicest guy in the world and I just happened to be wearing my Boba Fresh shirt too!—Trin Singratanaakul, by email



Ben meets Biggs! Looks like Garrick Hagon has a new wingman!



John Simpkin friendlier in the flesh than as tough Giff guard, Klaatu!



The delightful Cathy Munroe! Who knew Zuckuss was so friendly?

THE REBEL, THE GUARD, AND THE BOUNTY HUNTER!

I attended the MCM Comic Con and Memorabilia show at the NEC Birmingham in the UK on Saturday and Sunday, 23-24 November 2013.

After years of going to Star Wars conventions, this was a rare one!

Firstly, I met with Cathy Munroe who played the part of Zuckuss in *The Empire Strikes Back*. Cathy hasn't been going to conventions for very long so this was a real treat.

Next I met with John Simpkin, who was Klaatu in *Return of the Jedi* and then Garrick Hagon, better known as Biggs Darklighter in *A New Hope*. Garrick was great posing with me and the signed a picture, quoting "It'll be just like old times, no one can stop us." What a convention!—Ben Leung, Cheltenham, UK



Joseph (right) meets author Ryder Windham.



Joseph Gargiulo poses with authors Richard Chasemore (left) and Hans Jenssen.

READER MEETS AUTHOR—AND ILLUSTRATORS!

In October 2013, I attended New York Comic Con at the Jacob K. Javits Convention Center in New York City. While there, I met Richard Chasemore and Hans Jenssen, the illustrators of *Star Wars: Complete Vehicles*, as well as one of the book's authors, Ryder Windham. They not only signed my copy of the book, but also drew pictures of an AT-AT (Jenssen), an AT-ST (Chasemore), and Darth Vader's head (Windham). They were friendly and nice to talk to.—Joseph Gargiulo, by email

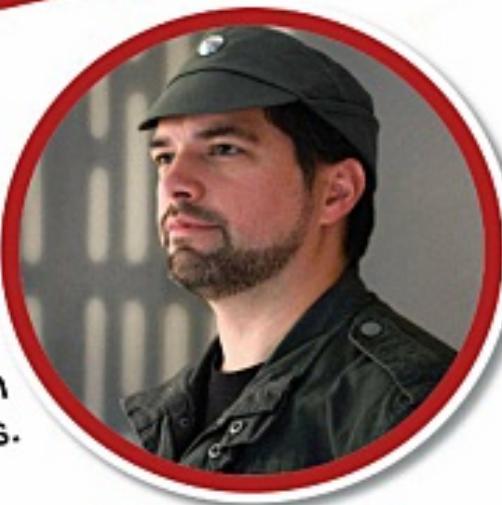
CAN YOU GO ONE BETTER?

HAVE YOU MET EWAN MCGREGOR? MAYBE YOU'VE JOKED AROUND WITH JAMES EARL JONES OR EVEN CUDDLED UP TO PETER CUSHING? SEND PHOTOS, AND STORIES, OF YOUR ENCOUNTERS WITH THE STARS OF *STAR WARS* TO: *BOUNTY HUNTERS*, *STAR WARS INSIDER* VIA THE CONTACT DETAILS ON PAGE 3, OR EMAIL US AT *STARWARSINSIDER@TITANMAIL.COM*

RED FIVE

CHRIS TREVAS'S FIVE FAVORITE STAR WARS VISUALS

Artist Chris Trevas's eye for the visual has resulted in some of the best Star Wars art in recent times. Here he chooses five inspiring images from the Star Wars movies.

**1**

HIS FATHER'S LIGHTSABER

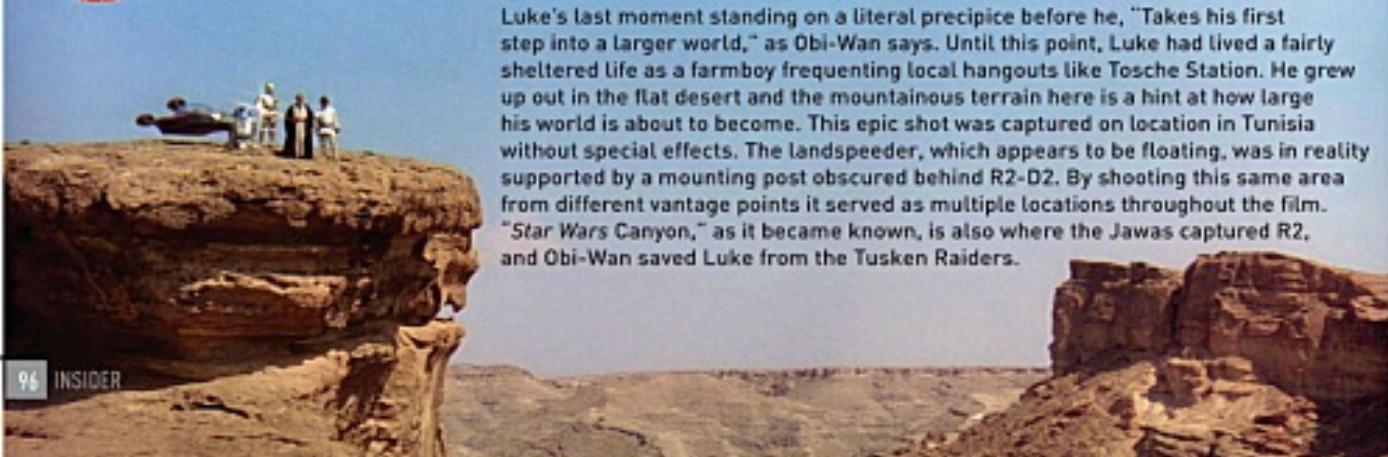


"An elegant weapon for a more civilized age." Few movie props capture the imagination as immediately as a sword with a blade of pure energy. This scene introduces the concept of a 'laser sword' to the audience through Luke as he learns, contrary to what his uncle told him, that his father was a Jedi Knight. It was Anakin Skywalker's lightsaber that got me into prop building and collecting. The silver handle was an old press camera flash with the big

reflecting dish removed. Its inner workings were replaced with a motor that spun a wooden dowel, partially covered with reflective material. This created a shimmering white core when captured on film and animators hand embellished each frame to add the glowing effect. I like how the viewer's eye is drawn to the cool blue blade in this room full of neutral warm tones. The juxtaposition of rustic settings with technology is key to the look of *Star Wars*.

2

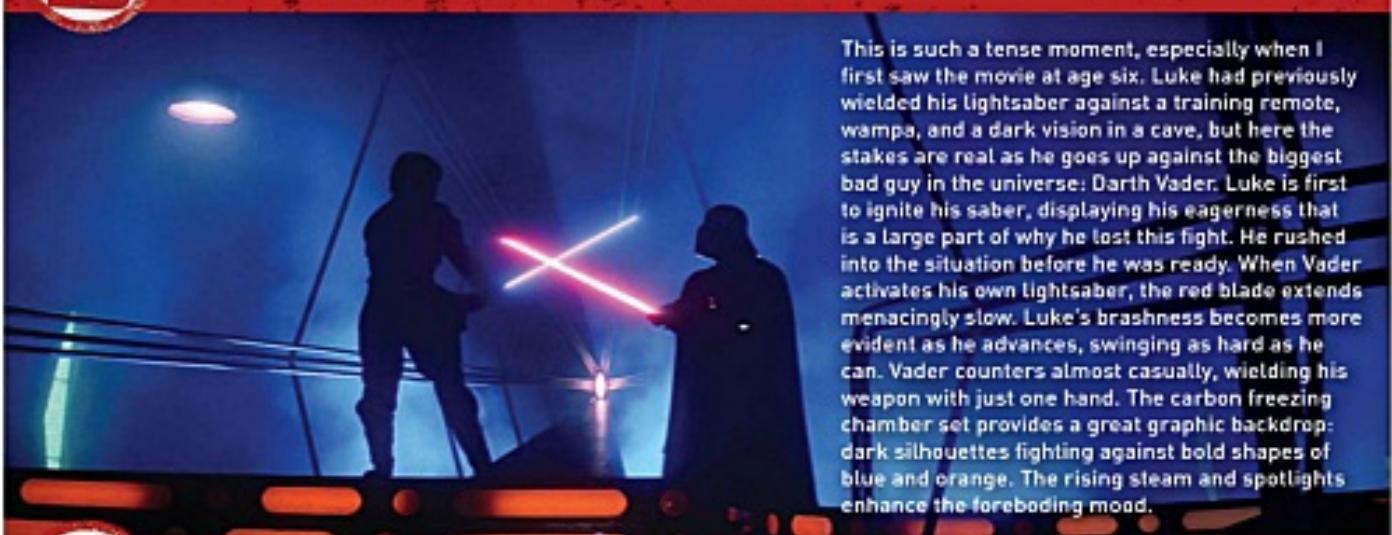
OVERLOOKING MOS EISLEY



Luke's last moment standing on a literal precipice before he, "Takes his first step into a larger world," as Obi-Wan says. Until this point, Luke had lived a fairly sheltered life as a farmboy frequenting local hangouts like Tosche Station. He grew up out in the flat desert and the mountainous terrain here is a hint at how large his world is about to become. This epic shot was captured on location in Tunisia without special effects. The landspeeder, which appears to be floating, was in reality supported by a mounting post obscured behind R2-D2. By shooting this same area from different vantage points it served as multiple locations throughout the film. "Star Wars Canyon," as it became known, is also where the Jawas captured R2, and Obi-Wan saved Luke from the Tusken Raiders.

3

LUKE'S FIRST LIGHTSABER DUEL



This is such a tense moment, especially when I first saw the movie at age six. Luke had previously wielded his lightsaber against a training remote, wampa, and a dark vision in a cave, but here the stakes are real as he goes up against the biggest bad guy in the universe: Darth Vader. Luke is first to ignite his saber, displaying his eagerness that is a large part of why he lost this fight. He rushed into the situation before he was ready. When Vader activates his own lightsaber, the red blade extends menacingly slow. Luke's brashness becomes more evident as he advances, swinging as hard as he can. Vader counters almost casually, wielding his weapon with just one hand. The carbon freezing chamber set provides a great graphic backdrop: dark silhouettes fighting against bold shapes of blue and orange. The rising steam and spotlights enhance the foreboding mood.

4

THE MILLENNIUM FALCON RESCUES LUKE

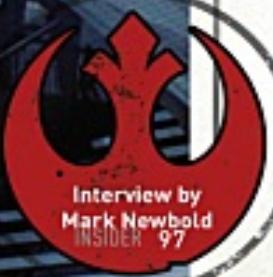
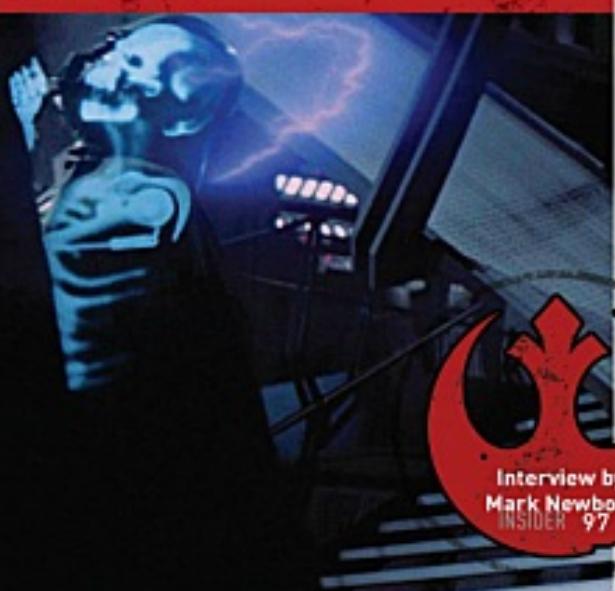
Luke escapes his near death encounter with Vader with the ultimate "trust fall." Trapped over a giant ventilation shaft, he lets go, freely resigning his fate to the will of the Force. After a series of tubes leaves him hanging upside down on a weathervane he calls out for help, first to Obi-Wan, but then Leia. When she hears him and they turn the ship around, up, and over the clouds it's a welcome, uplifting moment after a series of dark turns. I love all the shots of the Millennium Falcon on Bespin, but my favorite is when the ship flies under Cloud City to rescue Luke. For greater detail, ILM used the original five-foot Falcon model from *A New Hope*, but it was retrofitted with two additional landing gear housings to match the new Empire models. The sunset lighting, clouds, and size relations between the city, Luke, and the ship make for a great scene.



5

DARTH VADER PROTECTS HIS SON

At Luke Skywalker's most desperate moment, his father reemerges to save him. Darth Vader's inner conflict came to a head when he was forced to choose between his master and his son. The Emperor, for all his foresight and planning, never expected his undoing would be the return of Anakin Skywalker. Luke's faith in his father was rewarded in this key scene that marks the beginning of the end for the dark side's hold on the galaxy. This is my favorite moment from *Return of the Jedi*: Palpatine lifted up over the Death Star II's reactor shaft with lightning still projecting from his fingertips. The power surging through Vader's armor exposes the man within—the skeletal and mechanical alike. The lightning and X-ray effects were both accomplished through the use of traditional animation overlaid onto the frame. David Prowse, a bodybuilder and weightlifter, performed this heavy lifting stunt himself.



THE SAGA CONTINUES....

NEXT ISSUE



THE SINISTER SEPARATIST

INSIDER ON THE MYSTERIOUS GENERAL GRIEVOUS

**STAR
WARS**

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THE WRITE STUFF!
Author Matthew Stover
on the art of writing
Star Wars fiction!



B-WING SQUADRON!
The first of a spectacular
two-part tale starts here!

STAR WARS
REVENGE OF THE
QUIZ



16. Watto



17. Bantha



18. Logray



19. Chewbacca

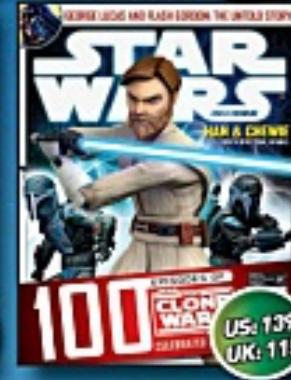
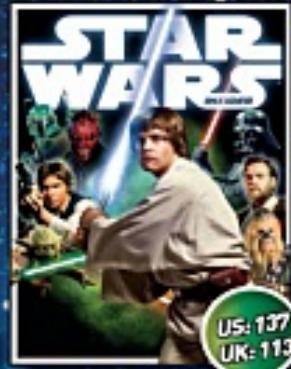


20. Han Solo

ANSWERS

1. Kashyyyk
2. Lampa-warrump / Lampa-waroo or Lumpy!
3. Pier Nykles
4. Corellia
5. Lando Calrissian
6. Malo Tinero
7. Mon Calamari
8. Hane One
9. Captain Jano Eclipse
10. Hutt Space
11. Orbital bombardment by the Rakata, after their invasion attempt failed.
12. R2-D2 and C-3PO
13. Wedge and Biggs
14. Sir Alec Guinness, nominated for Best Supporting Actor
15. A green-skinned alien with gills!

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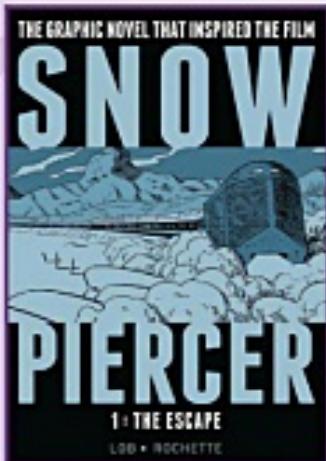
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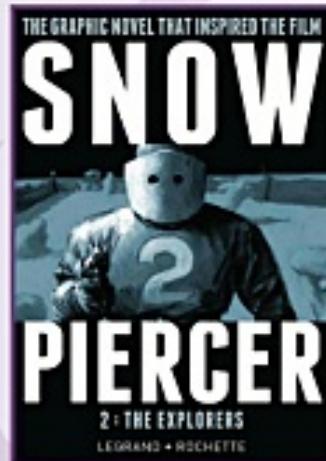
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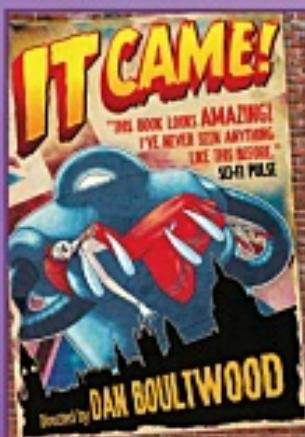


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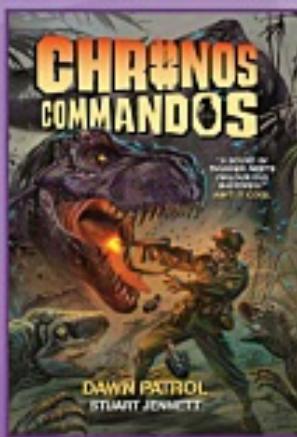


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